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ABSTRACT

This final report describes the activities and accomplishments of a three-year grant which enabled the Medici Foundation to organize a series of workshops at which groups of history faculty from small four-year colleges, community colleges, and high schools explored uses of film materials in classroom teaching, especially use of the 5-part public television series, "Renaissance," and its associated 18-part telecourse developed by the Foundation. Six regional workshops were held; a total of 191 history faculty attended. The main subjects addressed at the workshop were the problem of student attention, relative merits of film and print, student skills, technology, and identification of visual resources. Formal evaluation found the workshops' consequences measurable and beneficial. Recommendations include the development of avenues for teachers to regularly exchange ideas and experiences about effective techniques for using film in the classroom; a national listing of films and documentaries available for classroom use; and better access to information on current film technology. Following an executive summary, individual sections of the report describe the project's purpose, background, activities, evaluation, and results. Most of the report consists of appendices, including a list of participants, formal statistical evaluation results, the evaluation report, complimentary letters, workshop information, and a listing of feature films useful in history classes. (DB)

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ED 421 041

Integrating RENAISSANCE, A Television Film Series, into College Classrooms

Grantee Organization:

The Medici Foundation
Department of History
129 Dickinson Hall
Princeton University
Princeton, NJ 08544

Grant Number:

P116B10051-92

Project Dates:

Starting Date:	October 1, 1991
Original End Date:	September 30, 1993
No-cost Extension Date:	December 31, 1994
Number of months:	39

Project Director:

Professor Theodore K. Rabb
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Telephone: (609) 258-4994

FIPSE Program Officers:

Preston Forbes
Pat Williams-Thornton
Otis Wilson

Grant Award:

Year 1	$ 70,000
Year 2	$ 69,700
Budget Period:	$139,800

HE 031 383

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Summary Paragraph

Grant No. P116B10051-92

This project involved organizing and leading six regional workshops for approximately 200 history faculty nationwide to discuss ways of integrating RENAISSANCE, a major Public Television series, as well as other film materials into their classes. Participants were encouraged to consider in general terms the problems and opportunities presented by using film materials in the classroom. Despite the obvious usefulness of such materials for students with poor reading skills, faculty have long had difficulty in using film programs effectively, because of time issues and technical concerns in creating a curriculum which uses this innovative medium. The information exchanged at the workshops provided practical guidance and a new direction for all participants.

Grantee: The Medici Foundation
Department of History
129 Dickinson Hall
Princeton University
Princeton, NJ 08544

Project Director: Theodore K. Rabb
609-258-4994

Project Title:

"Integrating RENAISSANCE, a Television Film Series, into College Classrooms"

Executive Summary Report to the Fund for the Improvement of Post-Secondary Education on Grant No. P116B10051-92

PROJECT TITLE:
"Integrating RENAISSANCE, a Television Film Series, into College Classrooms"

GRANTEE: The Medici Foundation
Department of History
129 Dickinson Hall
Princeton University, Princeton, NJ 08544

PROJECTOR DIRECTOR: Professor Theodore K. Rabb
Telephone: 609-258-4994

PROJECT OVERVIEW, PURPOSE, AND BACKGROUND

The purpose of this grant was to enable The Medici Foundation to organize a series of workshops at which groups of history faculty from small four-year colleges, community colleges, and high schools could explore the uses of film materials in classroom teaching. Since Medici was the producer of a 5-part PBS television series entitled RENAISSANCE, and an 18-part Telecourse distributed by the PBS Adult Learning Service (with accompanying textbook and teacher and student manuals) entitled "The Renaissance: Origins of the Modern World," these materials provided the basic subject matter of the workshops. The participants were encouraged, however, to consider in general terms the problems and opportunities that this kind of instruction presents, and the result was a succession of broad and illuminating discussions of the ways film can be used in the teaching of history.

PROJECT DESCRIPTION, EVALUATION, AND RESULTS

Six regional workshops were held during 1993, in the following cities:

Chicago, March 27-28
Atlanta, April 17-18
Philadelphia, April 24-25
Dallas, October 16-17
San Francisco, November 13-14
Boston, December 4-5

191 history faculty attended the workshops, divided among institutions as follows: 40% from small four-year colleges, 52% from community colleges, and 8% from high schools. The full list is attached as Appendix I.

It is difficult to summarize the discussions, because there were almost as many views and approaches as participants. What was unmistakable, however, was that people learned a great deal from one another, and that everyone left the workshop -- whether initially hostile, enthusiastic, indifferent, or merely puzzled about the use of films -- much more fully aware of both the problems and the opportunities offered by audio-visual materials.

As Research Communications Ltd., the formal evaluator, concluded, the consequences were indeed measurable, and the assessment instruments that have

been distributed to students have also produced measurable results (both sets of evaluation statistics are attached as appendices II). The substantive evaluator, Abraham Ascher, testified to the beneficial effects of the workshops following (a) his attendance at two of the workshops and (b) his site visit to Northern Virginia Community College to observe one of the participants teaching a class. Professor Ascher's evaluation is also attached as an Appendix III. The final attachments are copies of some of the comments participants made in response to the workshops.(Appendix IV)

The main subjects addressed at the workshops were as follows:

The Problem of Student Attention For many students, audio-visual materials are associated with -- as one participant put it -- "the history class taught by the football coach." They assume it is somehow not a "real" class, and tune out accordingly. If the presentation is entertaining, such as a feature film, they do not take it seriously. Alternatively, their attention spans shrink when sober documentaries are shown. Various techniques were reported for getting a class to think analytically about film -- advance questions, interruptions for discussion, tests -- and the general conclusion was that, whatever the method, deliberate efforts were needed to ensure that such materials had their intended effect.

The Relative Merits of Film and Print Every teacher believed that far more learning is achieved through print, but nearly all acknowledged (and by the end of each workshop even the doubters grudgingly admitted) that film is able to convey certain kinds of information, atmosphere, and feeling that cannot be provided by written texts. It can stimulate inquiry (even reading!), and educate, through visual memory, in ways that words cannot. On the other hand, film is so powerful that it can close off, as well as stimulate, speculation and ideas. Although some argued that both forms of learning are essential and complementary, others put print far above film, and this remained an area of contention.

Student Skills Although it is often said that students raised on TV are more sophisticated viewers, and make higher demands on visual materials, this was far from a unanimous opinion. Everyone agreed that it is effective, in classes with low literacy levels, to use non-written forms of communication and teaching, but many argued that students are as incapable of analytic viewing as they are of analytic reading. It is not easy to get them to use a film for purposes different from those for which it was made (e.g., to understand "Spartacus" as a reflection of American democracy as well as an evocation of ancient Rome). The general consensus was that careful guidance is as necessary with films as with books -- showing students how to discern points of view, structural devices, etc. To this end, many advocated the establishment of film labs where students can have group discussions and see films more than once. In general, however, it was agreed that film could act as a leveller -- offering opportunities for intellectual achievement to some students who struggle with the written word, while at the same time posing problems for those who do well with texts.

Technology One of the differences that participants regarded as likely to be permanent had to do with the length of the film shown to students. Some felt that a full viewing was essential in order for students to enter into the emotional atmosphere of a film. Others, anxious to preserve class time,

insisted on using short extracts. For both groups, however, a central issue was the mechanism of delivering the film, because videotapes are cumbersome to cue and do not lend themselves to quick extracts. Although only a few of the participants had experience with Laser Discs or CD-ROM, let alone CD-I, it was the general impression that digitized visual materials were the technology of the future, and there was considerable discussion of the possibilities. In general, it seemed clear that Laser Disc was on its way out; that CD-ROM was likely to be more convenient; and that CD-I, if modestly constructed and not requiring a great deal of effort from the instructor, was probably going to make the main impact on the classroom.

Identification of Visual Resources Despite the interest both in film and in new technologies, most participants admitted that information about what is available was hard to come by. The greatest help in their teaching that they can envisage would be some mechanism that would give them easy access to information about available resources. In particular, they noted that there tends to be far less information available about documentary films than about feature films. Since the former, in the view of many, are the equivalent of primary sources (and the latter more like secondary sources), this disparity is particularly unfortunate.

SUMMARY AND CONCLUSIONS

It is clear from these results that a number of recommendations for the future are in order:

1. Since the exchange of ideas and experiences is crucial as new techniques are developed, teachers will benefit greatly from a newsletter, occasional meetings, and any other means that can be devised for discussing with fellow practitioners the most effective techniques for using films in the classroom.

2. Since information is hard to come by, it would also be enormously useful if there were easily-accessible information, such as a national listing, about the availability of films and documentaries for classroom use.

3. Similarly, there is a need for easy access to up-to-date information about the latest developments in CD-I and similar technologies.

In general, the appetite for information and ideas was only whetted by the workshops, and FIPSE might wish to consider ways of stimulating further exchanges of this kind, and perhaps of encouraging regular means of keeping historians with these interests in touch with one another.

Report to the Fund for the Improvement of Post-Secondary Education

on Grant No. P116B10051-92

PROJECT TITLE:

"Integrating RENAISSANCE, a Television Film Series, into College Classrooms"

GRANTEE: The Medici Foundation

Department of History

129 Dickinson Hall

Princeton University, Princeton, NJ 08544

PROJECT DIRECTOR: Theodore K. Rabb

Telephone: 609-258-4994

PROJECT OVERVIEW

The grantee, The Medici Foundation, administered six regional workshops at which over 190 faculty from small four-year colleges, community colleges, and high schools discussed the classroom uses of film in the teaching of history.

PURPOSE

The purpose of the grant was to enable The Medici Foundation to apply the experience gained as the producer of a 5-part PBS television series entitled RENAISSANCE, and an 18-part Telecourse distributed by the PBS Adult Learning Service (with accompanying textbook and teacher and student manuals) entitled "The Renaissance: Origins of the Modern World," to the teaching of history through film. These materials provided the basic subject matter of the workshops, which addressed the problems of using film in the classroom. The participants were encouraged, however, to consider in general terms the problems

and opportunities that this kind of instruction presents, and the result was a succession of broad and illuminating discussions of the ways film can be used in the teaching of history.

BACKGROUND

The grantee, the Medici Foundation, is a non-profit educational enterprise, with an international board of directors consisting of academics, educational administrators, public figures, and people with expertise in the media and the law (see Appendix for brochure). The Foundation was established in 1984 by Thames Television of London in order to pursue the following charitable and educational purposes:

o To foster and promote the arts by sponsoring literary, dramatic, cinematic, and artistic works; and

o To acquire, seek to finance, produce, direct, and commission such works for distribution, display and exhibition to audiences in an educational setting and the general public including, but not limited to, television, classrooms, and theaters.

The Foundation has focused on educational enterprises, the most important of which has been the production and broadcast of the five-part RENAISSANCE series, transmitted by PBS in the first months of 1993. In addition to the PBS series, Medici prepared an 18-part Telecourse based on RENAISSANCE, which has been used in dozens of colleges around the USA. It was as a result of the latter, and the frequent response we encountered from faculty that they could find little guidance as they sought to integrate films into their teaching, that Medici decided to undertake the workshops described in this proposal. Getting students to learn from texts is hard enough; helping them to regard film as a way of learning, especially when the entire enterprise is so new, is harder still. The aim of the workshops, therefore, was to try to ease this task.

PROJECT DESCRIPTION

Following extensive advertising for the workshops (see Appendix V for sample), and the receipt of nationwide applications, six regional workshops were held during 1993. The effort to recruit, admit, and make arrangements for those attending constituted a very large part of the work required by the project, and absorbed a good 25% of the resources provided by the grant. The workshops were held in the following cities:

Chicago, March 27-28

Atlanta, April 17-18

Philadelphia, April 24-25

Dallas, October 16-17

San Francisco, November 13-14

Boston, December 4-5

191 history faculty attended the workshops, divided among institutions as follows: 40% from small four-year colleges, 52% from community colleges, and 8% from high schools. The full list appears in the Appendix I.

It is difficult to summarize the discussions, because there were almost as many views and approaches as participants. What was unmistakable, however, was that people learned a great deal from one another, and that everyone left the workshop -- whether initially hostile, enthusiastic, indifferent, or merely puzzled about the use of films -- much more fully aware of both the problems and the opportunities offered by audio-visual materials.

The main subjects addressed at the workshops were as follows:

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accordingly. If the presentation is entertaining, such as a feature film, they do not take it seriously. Alternatively, their attention spans shrink when sober documentaries are shown. Various techniques were reported for getting a class to think analytically about film -- advance questions, interruptions for discussion, tests -- and the general conclusion was that, whatever the method, deliberate efforts were needed to ensure that such materials had their intended effect.

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etc. To this end, many advocated the establishment of film labs where students can have group discussions and see films more than once. In general, however, it was agreed that film could act as a leveller -- offering opportunities for intellectual achievement to some students who struggle with the written word, while at the same time posing problems for those who do well with texts.

Technology One of the differences that participants regarded as likely to be permanent had to do with the length of the film shown to students. Some felt that a full viewing was essential in order for students to enter into the emotional atmosphere of a film. Others, anxious to preserve class time, insisted on using short extracts. For both groups, however, a central issue was the mechanism of delivering the film, because videotapes are cumbersome to cue and do not lend themselves to quick extracts. Although only a few of the participants had experience with Laser Discs or CD-ROM, let alone CD-I, it was the general impression that digitized visual materials were the technology of the future, and there was considerable discussion of the possibilities. In general, it seemed clear that Laser Disc was on its way out; that CD-ROM was likely to be more convenient; and that CD-I, if modestly constructed and not requiring a great deal of effort from the instructor, was probably going to make the main impact on the classroom.

Identification of Visual Resources Despite the interest both in film and in new technologies, most participants admitted that information about what is available was hard to come by. The greatest help in their teaching that they can envisage would be some mechanism that would give them easy access to information about available resources. In particular, they noted that there tends to be far less information available about documentary films than about feature films. Since the former, in the view of many, are the equivalent of primary sources (and the latter more like secondary sources), this disparity is

particularly unfortunate.

EVALUATION

Research Communications Ltd. (RC Ltd) was hired as the project's formal statistical evaluator and prepared the instruments for statistical analysis; The workshop leaders administered the questionnaires that RC Ltd prepared to assess the effects of the workshops both on instructors and on students. These instruments, seeking comments about the uses of film in the teaching of history, were given (a) to the participants at the beginning and end of each workshop, and (b) to the participants' students in their subsequent classes. RC Ltd concluded that the effects of the workshops were indeed measurable, and that the assessment instruments that were distributed to students also produced measurable results (both sets of evaluation statistics are attached in Appendix II). The latter suggest that students benefited directly if their teachers had the chance to attend the workshops.

In addition to these instruments, there was an evaluation conducted by a leading expert in the teaching of history, Professor Abraham Ascher, formerly the Director of the Education Division at the National Endowment for the Humanities and currently a Professor of History at the City University of New York. Professor Ascher attended two of the workshops and made a site visit to Northern Virginia Community College to observe one of the participants teaching a class. His evaluation (attached as Appendix III) also testifies to the beneficial effects of the workshops.

Finally, the participants themselves commented on the results of the workshop, and copies of some of their remarks are enclosed in the Appendix IV.

RESULTS

It is clear both from the workshops and from the follow-ups that a number of

recommendations for the future are in order:

1. Since the exchange of ideas and experiences is crucial as new techniques are developed, teachers will benefit greatly from a newsletter, occasional meetings, and any other means that can be devised for discussing with fellow practitioners the most effective techniques for using films in the classroom.
2. Since information is hard to come by, it would also be enormously useful if there were easily-accessible information, such as a national listing, about the availability of films and documentaries for classroom use.
3. Similarly, there is a need for easy access to up-to-date information about the latest developments in CD-I and similar technologies.

THE FUTURE

A unanimous conclusion of the participants was that they should stay in touch. More seems to be learned by networking, by exchanging experiences and ideas, than by any other means. Accordingly, the Medici office has gathered filmographies from all the participants -- listings of film materials the participants have found helpful, with comments about ways of using them. Those filmographies will be distributed to all who have contacted Medici about this subject, as well as the participants, and will be made available to anyone else who wants them.

It seems clear that the appetite for information and ideas is only whetted by workshops like these, and that there is no substitute for such contact if instructors are to sharpen the expertise with which they use films in the classroom. We strongly urge FIPSE to consider ways of stimulating further exchanges of this kind, and to encourage historians with these interests to create a regular mechanism for keeping in touch with one another and communicating the latest techniques and ideas.

ATLANTA WORKSHOP PARTICIPANTS
April 17-18, 1993

Sarah J. Adams
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Beverly Blois
Northern Virginia Comm. College

Lucie Bridgforth
NW Mississippi Comm. College

Glenn Carson
Charleston Southern University

Jon Crawford
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Robert Crout
Charleston Southern University

Evelyn Edson
Piedmont Virginia Comm. College

Donna Ellington
Gardner-Webb University

Robert England
Shoals Community College

Erwin F. Erhardt III
Thomas More College

Ken Fenster
DeKalb College

Rex Field
Palo Alto Community College

Alex Gancedo
Miami-Dade Community College

James M. Glass
Central Alabama Community Colege

Stella Gomezdelcampo
Roane State Community College

Richard Herrmann
Dyersburg State Community College

Susan Ikenberry
Georgetown Day School

John Lassiter
Anderson College

Michael Lenaghan
Miami-Dade Community College

Eleanor Long
Hinds Community College

Joseph Marcum
Southeast Community College

John R. Martin
Durham Technical Community College

Olivia McIntyre
Eckerd College

David Mock
Tallahassee Community College

Kevin Mulholland
Valencia Community College

James Quirin
Fisk University

Nancy Rachels
Hillsborough Community College

John A. Ricks III
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William R. Rogers
Isothermal Community College

E. Howard Shealy
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David Trask
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Robert Welborn
Clayton State College

Elizabeth Wilcoxson
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PHILADELPHIA WORKSHOP PARTICIPANTS
April 24-25, 1993

David Berry
Essex County College

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Gordon College

Charmarie J. Blaisdell
Northeastern University

George Bretherton
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Miguel Bretos
William Paterson College of NJ

Catharine R. Coats
Barnard College

Rev'd Damian Colicchio
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Charles Clark

Samuel Crompton
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Kristin Gager
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John Kenny
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Leonard Kreisman
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William Lubenow
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Louise Velletri
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Q. Edward Wang
Rowan College of New Jersey

Keith Wheelock
Raritan Valley Comm. College

Shirley Wilton
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CHICAGO WORKSHOP PARTICIPANTS
March 27-28, 1993

Robert S. Babcock
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Paul Chardoul
Grand Rapids Community College

Dwayne Cole
Grand Rapids Baptist College

William C. Dean
Olivet Nazarene University

Mary Terese Duffy
Milwaukee Area Technical College

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Monika Ghattas
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Frances Harmon
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Donald Jordahl
Greenville College

Joy L. Kopp
East Central College

Karen Marcotte
Palo Alto Community College

John D. Roth
Goshen College

Kay Slocum
Capital University

Robert D. Storch
University of Wisconsin, Rock County

Kerry Trask
University of Wisconsin, Manitowoc

Richard Wagner
Des Moines Area Community College

John M. Burney
Loras College

Thomas B. Colbert
Marshalltown Community College

John Cordulack
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Owen L. Duncan
Simpson College

Patrick T. Ferry
Concordia University

John D. Haley
New Mexico State University

Robert Harrison
Drury College

David Koeller
Phillips University

Sandra Loman
Madison Area Technical College

Gordon Ross
Rockford College

Ken Schurb
Concordia College

Martha Smith
Avila College

Katherine Tosa
Muskegon Community College

George Vascik
Miami University, Hamilton

DALLAS WORKSHOP PARTICIPANTS
October 16-17, 1993

Murvin R. Auzenne
Strake Jesuit College

Dr. Lawrence Wells Cobb
Oklahoma City University

Amma A. Davis
Lee Junior College

Dr. Steve Fratt
Trinity College

Timothy D. Gilbert
Tarrant County Jr. College S

Dr. Pauline Griffith
Tarrant County Jr. College S

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Deanna Krehbiel
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Gloria J. Mills
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Ellen Howell Meyers
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Anita Pilling
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Gail Shewmake
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Christopher Warren
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Julia A. Weiss
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Philip M. Cochran
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Dr. Patrick Foley
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Nancy Gatlin
Hunstville High School

Lynne M. Hardin
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Patti Harold
Edmond Memorial High School

William A. Holt
Tarrant County Jr. College S.

Joyce Roberta Miller
Memorial High School

E.R. Milner
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Sam Nelson
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Donna D. Samudio
Tarrant County Jr. College NW

Dr. John E. Roberts, Jr.
Lincoln Land Comm. College

Larry Story
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Richard A. Voeltz
Cameron University

Gregory Scott Wegst
Avila College

SAN FRANCISCO PARTICIPANTS
November 13-14, 1993

Betty D. Anderson
Front Range Community Coll.

Dr. Nancy Bjorklund
Fullerton College

Dennis Bozyk
Madonna University

Myles L. Clowers
San Diego City College

Dr. Doris D. Dwyer
Western Nevada Community Coll.

Dr. Donald B. Epstein
Clackamas Community College

William M. Hamlin
Idaho State University

Sally Hanley
Franklin College

Craig Harline
Brigham Young University

Sandra C. Haynes
Pasadena City College

Richard J. Hitchman
Cuesta College

Dr. Donald S. Karvelis
Cerritos Community College

Donald P. King
Whitman College

Lutz Kramer
Rogue Community College

Lisa M. Lane
Mira Costa College

Daniel Lewis
San Bernardino Valley College

Dr. William T. Walker
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Pharmacy and Science

Daniel S. McHargue
Oxnard College

Constance Moffatt
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Michael Mase
Golden West College

Kenneth Mason
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David McNeil
San Jose State University

Anne Lynne Negus
Fullerton College

Brenda J. Ness
Santa Monica College

Prof. J. B. Owens
Idaho State University

Diane Pearson
Minneapolis Community College

Robert Pelfrey
Cuesta College

Peter Pierson
Santa Clara University

Sharon E. Small
Des Moines Area Community College

Paul Solon
Macalester College

Eileen Soldwedel
Edmonds Community College

James Steidel
Canada College

Emily J. Teipe
Fullerton College

Michael Weiss
Linn-Benton Community College

BOSTON WORKSHOP PARTICIPANTS
December 4-5, 1993

Richard B. Baldwin
Gulf Coast Community College

James R. Belpedio
Becker College

Edward Benson
University of Connecticut

Professor Carol A. Berger Ph. D.
St. Louis Community College

Patrick J. Brennan
Piedmont Technical College

Dr. Luci Fortunato De Lisle
Bridgewater State College

J. Paul De Vierville
St. Philip's College

William R. Everdell
St. Ann's School

Beverly Lynn Elson
Strayer College

Robert Halliday
Utica College

Robert Hastings
Shaw University

Robert H. Hewsen
Rowan College of New Jersey

Rob Hollister
Middlesex School

Peter Holloran
Pine Manor College

Sandra R. Joshel
New England Conservatory

Michael B. King
Brooks School

Jeffrey D. Kleiman
University of Wisconsin-Marshfield

Kathryn Mapstone
Boston College

Donald Mattheisen
University of MA, Lowell

Barbara Ann McCahill
Bradford College

Michael W. McCahill
Brooks School

Sr. Clare McDonnell
Neuman College

Harriet McNeal
Indiana State College

Starr Morrow
Cleveland Community College

Kate Plowden
Piedmont Technical College

Dr. Constance M. Rousseau
Providence College

Nancy Sax
Valencia Community College

Larissa Taylor
Assumption College

David C. Van Meter
Boston University

Lindsay Wilson
Colby College

Virgina S. York
Gulf Coast Community College

APPENDIX

INFORMATION FOR FIPSE

The following are responses to the questions FIPSE raised:

(1) Assistance from FIPSE

The contacts with the staff officer assigned to this project were uniformly helpful. We particularly appreciated his attendance at one of the workshops, and the encouragement and assistance he provided when we had to modify the proposal and extend the life of the project.

He also gave us important practical advice and information with respect to traditionally African-American institutions, which were underrepresented at the workshops.

More Effective Work

One area where we had difficulty was in our communications with FIPSE's fiscal office. This was primarily due to FIPSE's telephone system, which requires the caller to press the #key after leaving a message in order to effectively send it. Because of this unusual feature, our office often left messages which were not delivered, creating extra follow up and delay. On one further matter, we think it would be helpful if FIPSE would generate a 90-day advance notice that the grant award will soon expire, particularly in the case of no-cost extensions. Such notification will help to preclude grantee error.

(2) Considerations for Future Proposals

It is quite clear that the question of how to use the burgeoning audio-visual technologies in the classroom is a growing preoccupation of college teachers, particularly in the humanities and social sciences. Videotape, CD-ROM, CD-I, etc. are becoming more easily available all the time, and instructors sense (and in some case have seen) that they offer extraordinary opportunities for the classroom. The trouble is that effective use of the new technology requires familiarity with these applications and their limitations, some understanding of the varied approaches that are possible, and information about available materials.

This is an area where FIPSE can make a significant contribution. Indeed, it was universally lamented by the participants at the workshops that there was no way of building on the interactions and experience that these very meetings had offered the participants. FIPSE could do faculty an enormous favor by expanding on these beginnings and funding similar activities in the future -- perhaps with a view to creating reference materials and/or electronic networks that would become essential aids to college teaching in the 21st century.

(3) Other Comments

Except for the communications issues mentioned above, all who were involved in this project were impressed by FIPSE's sponsorship, and grateful for its support.

WORKSHOPS ON THE USES OF FILM IN THE CLASSROOM:

FALL 1993 AND SPRING 1994

Formal Statistical Evaluation

The Medici Foundation
History Department
129 Dickinson Hall
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Summary of Formal Statistical Evaluation

Research Communications Ltd., of Dedham, Massachusetts, prepared and analyzed two formal statistical evaluations in connection with the RENAISSANCE Film Workshops. The first was a survey of the participants in the Workshops themselves; the second focused on students in the classes those participants subsequently taught.

These statistical evaluations were derived from surveys that were administered to the participants before and after the Workshops and to the students before and after their classes. In both cases the crucial assessment was the computation of change scores-- a measure of the changes that had taken place either as a result of the Workshop or as a result of the classes. Detailed results are given in the T-Test data sheets, and they are summarized on the first page of the report that follows. Also included is a summary of the "comments" that were made in response to some of the questions asked in the surveys.

The results are based on those questions that showed "significant change" at a 95% significance level, and they reveal that both the Workshop participants and their students experienced positive change in their understanding of, and receptivity to, the use of film in the classroom. The Workshop participants believed from the outset that film was an important tool in the teaching of history, but during the Workshop their enthusiasm grew as they came to apprciate and understand more fully the ways film can be used and the quality and type of films that are available. Students, too, regarded films as a positive learning tool from the start. The significant changes they experienced had to do with the difficulty of taking notes during films and their ability to absorb information from films. In both areas anxieties declined and mastery improved.

In general, therefore, the formal statistical evaluations confim the more impressionistic conclusion that the Workshops brought about significant improvements in the way both faculty and students regard and use film in the teaching of history.

RENAISSANCE STUDENT SURVEY PRE- AND POST-TEST ATTITUDINAL MEASURES

	PRE	POST	DIFFERENCE	SIGNIFICANCE
It is too difficult to take notes from films and other types of video programs that are used in class	3.04	2.74	-.30	Yes .006
There is too much information to absorb from films and other types of video programs that are used in class.	2.69	2.43	-.26	Yes .011
Films and videos are effective teaching tools for history classes.	3.92	3.96	.04	No
I think using films and videos in class will take away from my ability to learn history.	1.90	1.90	.00	No
I don't think I want to take any more history courses.	2.33	2.48	.15	No
History is a useful and worthwhile subject.	4.03	3.98	-.05	No
I would rather hear a lecture or read a chapter on History than to watch a film on the subject.	2.12	2.13	.01	No
Using films and videos in class makes learning history more enjoyable.	4.00	3.91	-.09	No
I would like to continue taking history courses all the way through college.	3.08	3.04	-.04	No
I have enjoyed history classes in the past and have looked forward to studying history this year.	3.45	3.35	-.10	No
History is enjoyable and stimulating to me.	3.51	3.44	-.07	No
Using films and videos will help me understand history better.	3.86	3.83	-.03	No
Instructors who use films and videos in class are not as prepared to teach as those who don't.	1.89	1.80	-.09	No
Information from films and other videos is not as important as information from lectures and textbooks.	2.15	2.06	-.09	No
Most films and videos are usually not relevant to the specific information being covered in class.	2.06	2.01	-.05	No
I tend to "tune-out" when films and other videos are used in class as teaching tools.	2.30	2.21	-.09	No
Using films and videos in class is an effective way to teach history.	3.84	3.87	.03	No

"WORKSHOP" CHANGE SCORES

	(MEAN)	(LABEL)
CHANGE1	.434*	Approach - hour
CHANGE2	.157*	Approach - half
CHANGE3	.246*	Involve too much time - hour
CHANGE4	.126	Involve too much time - half
CHANGE5	.185*	Not effective tools - hour
CHANGE6	.186*	Not effective tools - half
CHANGE7	.022	Use expert opinion - hour
CHANGE8	.016	Use expert opinion - half
CHANGE9	.110*	Compare quality - hour
CHANGE10	.043	Compare quality - half
CHANGE11	.158*	Overall quality - hour
CHANGE12	.125*	Overall quality - half
CHANGE13	.231*	Visual images
CHANGE14	.189*	Too difficult
CHANGE15	.038	How helpful
CHANGE18	.234	Academic content
CHANGE19	.098	Informative
CHANGE20	-.022	Present relevant issues
CHANGE21	.109*	Materials complement
CHANGE22	-.006	Approach correspond

* Indicates significance:
has a 2-tail probability of .05 or less

QUESTION #5. IN YOUR OWN WORDS, WHAT ARE THE BARRIERS TO USING FILMS IN HISTORY COURSES?

CHICAGO

Students view them as entertainment rather than a vehicle for learning. The burden is on the professor to point out significance and differences in generalizations.

1) Time -- from the point of view of keeping up with the syllabus. 2) Time -- finding films that will fit into the class period.

1) Keeping the students' attention. 2) Information is delivered faster than some can assimilate. 3) Students' trouble in taking notes from the films. 4) If it's a 55 minute film, it takes up the whole class period. There is no time for immediate feedback and discussion.

Making sure the students know the purpose of the materials yet enjoy the visuals during the presentation so that they are not always scribbling away during the film.

The quality of the films, and student involvement -- learning from the film.

It promotes passive learning as the students' minds go into "TV mode". Some students regard it as evidence of an unprepared professor. It's tough to match the visual sophistication of Hollywood because student expectations are high. Integrating themes into my own approach to the material is difficult.

I must direct students to watch the films for specific information and overcome the idea that films are only to entertain.

Their lack of relevance. Student perception that time spent watching film "does not count". In terms of cost - benefit analysis, they often use more time than benefits derived.

Student interest wanes, and it takes too much time to get to the relevance in the course.

Proper integration of film material with text or lecture. Having adequate time to discuss films in 50 minute courses. The boredom factor -- students too often look at the film as an excuse to relax and not take notes.

Inadequate time for discussion. Failure to spend time in analysis and evaluation.

1) Too long -- they don't leave enough time for discussion or reaction. 2) They usually don't fit with the thesis or the points I am developing. 3) Poor quality.

1) Few films are entirely relevant. Alternative is to teach to the film rather than the other way around. 2) Availability of projectors/video players when I want them.

The films are often too long forcing editing by the instructor. Often the films can be too specific and the instructor hasn't prepared students sufficiently beforehand. A-V equipment and the room facility can be a drawback.

It's often difficult to integrate films into my classes which are based heavily on reading and discussing original sources. The main problem is not the lack of good films, but the length of the films which often are 50-60 minutes. This means that I have to cut and edit films to allow time for discussion, or that I devote one entire period to a video, leaving discussion till the next time. Also, students tend to view the use of films from a high school perspective -- used only to avoid giving a lecture.

The timing, availability of facilities, and the problem of how to integrate the film with the themes in the course.

Cost and time constraints.

The screen size -- my normal sections are of 40-50 students. I feel uncomfortable using a TV screen. The second constraint is the length of time most videos run -- I prefer something in the 25-30 minute range so that I can lecture before, and as a class we can discuss after the film.

The strongest barrier is that a film must fit the course, specifically the topic under discussion. Sometimes the film may be too broad for the students to connect the unit with it. Also, I need more training in how to incorporate films into the classroom presentation.

Lack of availability, they're too broad, and they're not closely tied enough with specific texts.

There are times when I feel constrained by the length of the class period. However, a bigger barrier, quite honestly, is that I am not sufficiently familiar with very good film material.

I used to think that films were the tool of the lazy or unprepared teacher, and I also have felt very awkward relinquishing control of my class and curricula to a film-maker. I'm about convinced, however, that using films no more relinquishes control than using books, which have the view of their author. If that's the case, then the barriers are similar to the barriers of using texts, with the added difficulty that students reading texts doesn't intrude on class like viewing films.

Lack of appropriate films for the History of Early Modern Europe. Budget constraints.

There are not enough appropriate films available to me.

It's difficult if the class period is only 50 minutes long. This is why I prefer a 75 minute class twice a week if possible. With the availability of video screens in the library I have discovered that you can assign a video for private viewing by a classs and it saves on class time.

1) Time investment vs. productivity. Films which tend to be dramatizations take up class time which might otherwise be spent on analysis, etc. 2) In an increasingly "TV - dominated" world, it is important to get students into text. Video and film can serve as icing on the cake, but it must be suitable for that purpose.

There is not enough time, either in the 50 minute lecture session, or in the semester to cover all the topics.

Difficulty with getting students to interact with the topics in the film.

Students don't always pay attention. Some of the fun is removed when the instructor has to "threaten" them with a quiz or an exam.

ATLANTA

They never seem to fit the themes of my classes. I've had the best results using segments of films as the starting point for class discussions.

1) Appropriateness of the material. 2) Currency of the material in the video. 3) Lack of clear objectives for the students from the experience. 4) Inability of the institution to provide adequate, up-to-date, and workable equipment.

Primarily time in a World Civ sequence.

1) Some logistical problems such as availability of machines. 2) Sometimes I find students do not take videos as seriously as I do -- somehow when I say it they understand that it needs to be learned. They often think of videos as not being serious.

Size of figures on-screen vs. size of the classroom.

Some videos are poorly put together. Some are not on the level of the students. Some don't go along very well with the textbook. Time constraints -- professors need to preview and make up good notes to prepare the students for the film, as well as questions for after the film.

It takes up time needed for class discussion. They are not adapted to classroom needs. They are intellectually inadequate.

The time limits. I like to use films, but I find that covering the material required in my course allows less time for films or videos than I would like to have.

Length of presentation leaves little time for immediate discussion in a 50 minute class session. Many videos are interesting but not esoteric for a survey course. Students watching videos seem to go into a passive mode.

Students all too often do not take videos seriously as a learning tool.

1) Lack of equipment at the college. 2) Sometimes the times of the films don't fit in with the classes. 3) Students become bored.

1) There is not enough time to use very many films. 2) The frequent inefficiencies of our A-V department makes the showing of films frustrating.

Students fail to pay attention to them.

Quality of available material and time constraints.

1) None for 16 mm films. 2) For videotapes, the size of the screen and the quality of the tapes. 3) The level of the content -- many mass market, reasonably priced tapes of films seem designed for the high school rather than the college market.

Perhaps the biggest problem is the lack of varying interpretations of the person/event, etc. Some films are also inaccurate at times.

Lack of student interest in the films. Loss of time from lectures.

Appropriateness to course goal and objectives, and time constraints.

Students need to read. Videos encourage passivity.

Availability of high-quality, relevant materials.

Scheduling time for the videos and students' inattention.

The problems revolve around time constraints. I can present only so many materials, including audio-visual, lectures, and guest presentations.

1) Time and logistics -- reserving equipment and the failure of equipment. 2) Preparation of students -- typically they need to understand how the film is being used, what they should learn from it, etc. This is difficult to communicate. 3) Testing of students -- how to test student comprehension based on one viewing in class.

Supplies, money, time, logistics, support, and available resources.

1) There seems to be a lack of current offerings -- which is one of the problems that Dr. Rabb's new series addresses. 2) The professor must tie the information from the film to the lecture.

It is too time-consuming in many cases to show videos due to material covered and the need to move ahead.

Lack of sufficient time in the semester. Class period length -- 50 minutes, when many videos are around 60 minutes long. Availability (lack thereof) of many suitable videos in my college.

They are boring. Students tend to tune out. Out-of-date films. Not enough correlation with the material presented in class.

The main barrier is the purchase of new and current titles. Second is finding the time to review and edit the tape segments for use in class.

The amount of time which films require limits the amount of time available for lecture in survey courses. Perhaps the major barrier is the expense of purchasing or renting high-quality films.

Linking content to class/student mood, and productivity to educational intervention with the film is an art in itself. Careful planning and timing are required and explaining/anticipating of the film is required to capture audio, visual, graphic, and print-oriented learning styles that are represented by the students.

PHILADELPHIA

Equipment age and shortage. Limited budget for purchase. Limited reviews available before purchase of film.

1) Finding usable and applicable films. 2) Time limitations.

Students seem to tune out faster than usual. They seldom take notes and they seem to treat films as a vacation.

Finding films which are approximately 30 minutes in length which have sufficient information and challenge the curiosity of the students. High school films put students to sleep, they expect college films to do the same.

1) Finding the right ones. 2) Students' perception that films tell them the truth rather than having to be interpreted with a discussion -- but this obstacle can be surmounted, I believe.

Practically speaking, availability of equipment to show material. Films have to keep the interest of the students -- it is too easy for them to drift off. Films need to keep to the 50 minute time limitation of the class.

Accountability with the students.

Time constraints.

Time constraints and availability of videos.

OPEN-ENDED COMMENTS ON BARRIERS TO USING FILMS

Expense. Equipment surprises like breakdowns, etc. Difficulty locating exact segments for use in a particular session particularly when they aren't together, which is often the case.

1) The connections to the textual material are often not tightly done. 2) Film length often diminishes time for feedback. Shorter segments with response material prepared in advance and collected afterward is a necessity.

I don't see any.

1) Frequently films are too narrow for survey courses, but too general for upper division courses. 2) Colleagues question the value of films. 3) Students are unaccustomed to thought-provoking films.

I worry about a superficial, popularizing, anti-contextual approach.

1) Length -- films that are one hour long do not allow for enough pre- and post- discussion. 2) History films have a tendency to be very talkative.

The length of them when instruction is in 50 minute blocks is often too long. Also, the relationship to major points I may be trying to make is often missing.

There isn't enough time in my class period.

Most are too lengthy. Too much information is included on too many themes or topics.

Problems include limited access -- by cost, availability, quality, etc. Sometimes knowledge of what exists is a problem. A major barrier is that excerpts are more useful than the full length of the program -- thus rapid access is a problem. Laser discs would help solve this problem.

I know of none except faculty's lack of experience.

Lack of equipment.

Films should be set in the appropriate context. With the hour long films this is more difficult to do, so a 30-35 minute long video might be an ideal length. Also, a full-screen monitor is much better and effective than showing videos on a regular TV.

In my case, availability and the competence of the audio-visual department. If I could, I would use film and/or visual materials all the time but never for more than 30% of my total contact time with my students. Visuals are no substitute for the more conventional forms of academic discourse.

The main problem is time.

Equipment. Availability of materials. Time -- length of courses at my institution. Lack of materials to enhance usage.

Technical grief and the worry that students will take it as entertainment.

Videos/films require lots of advance planning and thought. They are a temptation for the student to think films replace reading. Students tend to tune out mentally in front of a screen. We need to socialize them that the screen can be used for serious stuff.

Most of the available material can be compared to watching an old film at 2:00 AM. The narrators are "stuffy", the technology is old, therefore, the students fall asleep.

OPEN-ENDED COMMENTS ON BARRIERS TO USING FILMS

BOSTON

I teach political philosophy and focus on the origin of political philosophies in the Renaissance period. The problem I face most often with my philosophy students with insufficient historical backgrounds is understanding the forces that shape ideas.

Technology anxiety is one of the barriers to using films in history courses. A second one is the concern that students will associate it with a lack of preparation (the overworked), or the lazy high school teacher syndrome. The third and last barrier is that the information overload sometimes occurs when the voice-over and image are both ambitious at the same time.

Relevance to readings.

Methods for critical analysis of film as a document are not standard for students and teaching in general.

Due to the personality of the instructor.

The library policy is limited.

Bias of colleagues.

Too long. Too "slow".

Widely known techniques for integrating films without submerging the voice.

I teach inter-disciplinary humanities and there is no problem.

Choices of films.

The lack of interesting films of suitable length.

There is a need for more focused films in specific subject areas.

Many of the films are not interesting to the students and I feel they do not inform the student if they are not interested.

A barrier to using films in history courses is being unfamiliar with the best sources in terms of maintaining both accuracy and interest).

None. The use of film is the most valuable teaching aid available. The only problem is obtaining funding from the college to purchase films. They tend to be very expensive.

Poor quality of the film itself.

Access to, or rather, broad knowledge of quality films.

There is the disadvantage of whether students will regard films seriously and how they should be integrated in either a lecture or discussion format.

Balancing film and lectures.

Lack of awareness on the part of the students of having it.

The problems with discussions and interest.

Student attention.

Out-of-date or the lack of visual sophistication for the MTV generation.

Getting students to take a critical point-of-view on presentation, sources, and so on.

Sometimes students "tune out" because they are conditioned by years of "background" sound from television.

Getting students to retain information.

Unless they are prepped with a study guide or questions, etcetera, they often miss the messages.

Largely logistical -- not all of the rooms are equipped and so forth.

Audiovisual problems -- at my college, getting the VHS and television into some of the rooms.

Finding a film or video that meshes well with the course content, especially considering the slashing of funding to public institutions.
Money for audio and visual resources.
The barrier is time constraints -- my courses are one hour some days, and one and a half hours other days. Many films are too long and discussions have to be postponed.
Time constraints, especially in survey courses.
Time constraints.**
Time constraints. I need to cover certain material.
Time is limited.
Time is a barrier.
Primarily a time constraint. With forty-minute classes, it is difficult to stop and discuss a film in one class. Also, with freshman in high school, dividing a film into several classes severely handicaps its effectiveness.
It takes limited class time from discussion. It is difficult to identify films which will cover the material and points desired.
The integration of visual material beyond maps, charts, or quantitative displays has been difficult -- there are constraints of time and subject matter to explore.
If they are not just what I teach, they seem too long. If they are just what I teach, they do not exist. Of course, they would never be too long if they could be assigned as homework instead of taking up precious class time.

SAN FRANCISCO

A dean, born in the late 1930's, thinks that film in class is a waste of time.
Only skill and understanding.
Making viewing an actual positive experience.
Students expect films to be exciting and many educational films tend to be slow-moving with a lot of information.
Poor material -- inaccurate or irrelevant.
Quality -- choice of subjects.
The quality of those available is often so low, that much class time is spent correcting errors. Moreover, I have not felt comfortable using films.
Presumption of previous knowledge.
The biggest obstacle is the level of the films. Some are at too low a level, and some are too high. Supplemental aids are few.
Boring and pedantic films.
The instructor's prejudice against using them.
The instructor has no control over the content. They are not easy to tailor to one's own situation and they take away a lot of class time.
I would tend to use these to augment the class experience, for review, and in preparing papers. Videos can supplement very well, and in my case, a students' personal study via VCR's, video labs, and so on is very good.
Holding the students accountable, for example, with testing on the films.
On the one hand, students like them. But, they tend to view them as entertainment rather than as a substantive part of the course. But, in my class, which is devoted to history on film, this is not the case.
Making them interesting to students while remaining relevant to the material.

Finding material that will not put students to sleep.
A barrier to using films in history courses is them being not directly and clearly relevant to students' immediate concerns.
Quality -- intellectual level.
Students tend to view films as entertainment media rather than as informational or educational sources.
Getting students to take them seriously.
A barrier is the lack of reliable equipment and videos in the budget.
We cannot program for our own classes.
Equipment -- although we are getting an LCD soon.
I need and am acquiring a video projector.
A barrier is logistics, such as ordering and setting up equipment.
None with our technical set at our college.
My major objection though, is that they can install passivity into the student if they are not well-done.
Students are used to viewing passively. They need clear, and well-defined goals for viewing and time for interaction after the viewing.
Student passivity.
They must be used judiciously and very selectively. To avoid passive participation by the students, it is necessary that the professor pick and choose selections that will adequately supplement the discussions. I never use over a five to ten minute segment at one time.
Appropriateness to lecture content.
Seldom are they designed for use as a launching point for the discussions that I would like to initiate. Often, the better films are too long for use in a short (fifty minute) class.
I also find it difficult to find appropriate films.
Finding material that will present the sort of material you are already teaching in your class and be appropriate.
They lack the "focus" of the particular lecture .
Many videos are gracelessly produced and therefore, do not extend to the lecture or text or engage interest.
My concern relates to the effective integration of the films in excerpts from films with the other course materials -- text and primary sources. Too often, the connections are not smooth and effective.
Integration with the lecture.
Quality -- use of primary and secondary sources.
Adequate time for discussions.
Time constraints. The material required to be covered, versus lecture and discussion allowance means very little time to show films. I do use films about twice a term per class on a survey of Western Civilization and I think some of these films will be useful.
Time restrictions with regard to getting through survey material.
They tend to be too long.
The length of the films are too long for the class period and for the students' attention spans.
The primary barrier is time. In a survey course, there is limited time for all topics covered.
Having available time -- the amount of time for the topic, and the length of the material.
Typically, a thirty minute or sixty minute tape or film is a luxury because so much material needs to be covered additionally in the lecture.

OPEN-ENDED COMMENTS ON BARRIERS TO USING FILMS

Time -- films use up a lot of time. It also reduces the lecture, discussion and activity time. Therefore, I like to use video as an outside class assignment.

DALLAS

I have found none on my campus. We have an excellent media center.
I do not know. I use them in chemistry and in philosophy.
Costs.
Logistics.
Absent students and the logistics of getting them to see the films.
Confusion on copyright restrictions.
This is discouraged by the administration.
Need to have worksheets in advance.
Signing up for equipment well in advance.
Availability of equipment.
Unavailability of equipment.
Breakdown of the equipment.
I have to go to the other building to pick them up and return them. Then, I have to push the monitor from a storeroom to the classroom, and sometimes the equipment works and sometimes it does not.
The quality of the films.
Getting the right source that is truly meaningful and will not be a waste of time.
Getting something up-to-date that will do it well.
It is difficult for students to judge historical accuracy in Hollywood productions (feature films).
There are no good ones available.
Finding good historical films.
The availability of films.
Availability.
In my experience, students seem to respond better to films that portray literary or dramatic pieces, such as "A Man For All Seasons", rather than traditional historical films. The visual images need to be dramatic and bred to capture their attention.
Films are over their heads.
Films must enrich the subject for discussion, and must give students controversial or thought-provoking stimuli.
Interest level. Some are boring.
Students feel it supplants the necessity to read the material.
The "bore" factor versus the "intrigue" factor.
I do not teach history, but students do not seem to take them that seriously.
Keeping students focused on the film.
The lights go off. It is a passive activity. If students have no goals, or questions on which to focus. It is an immediate experience and quickly to be lost.
Students take the opportunity to nap.
The limited amount of information which students retain from them.
The passivity on the part of the students.

There is a tendency for students to turn off mentally and expect entertainment rather than instruction and in view of this problem, there is a need for adequate front end loading and later, follow-up.

It is sometimes challenging to locate films that are both appropriate and interesting. Many films have great information, yet lose student interest.

Trying it together with general classroom assignments.

The interpretive "angle" of a documentary does not complement my own.

The inability to use them interactively in the classroom.

An introductory course moves so fast and needs to cover so much information that films which share a visual medium have difficulty relaying all the information necessary in the amount of time it takes to use them.

Difficulty with synthesis.

Placing them properly within the context of the course.

They are not relevant to the subject matter.

Inaccurate.

Relevance.

Time, which is of the essence is a Western Civilization course, is greatly restricted. Films encroach on that, unless they are short and extremely instructive.

Length of the films. Most are too long.

Classroom time.

The length of the films.

No time is available.

No time is left in class Monday through Friday for discussion.

The length does not fit into class time.

A good, high quality video that fits into limited time slots or able to be tailored to fit the good old forty-five minute period.

The visual information one wants to give students can be conveyed through slides, or short three to five minute videos. The "factual" information can be presented in greater detail, lecture, or printed material. Thus, the greatest barrier to using film is that I have serious time constraints and films are often not the most effective use of that time.

Films are often too long to allow for an introduction and follow-up discussion. They often require allocating a full week of class time for viewing, forcing the instructor to sacrifice lecture and discussion and activity time.

Lack of flexibility. The class session must be structured around the film, which may have content not relevant to the topic. This is why I rarely use an entire film in a class, but use excerpts for specific illustrations instead.

Time constraints are sometimes a problem. Films have to fit within these and so, they cannot constitute the majority of a course.

Too long.

Time constraints -- "so much material, so little time".

Constraints of time.

The class time is only fifty-minutes each day.

Time for other instruction.

The class time is not long enough.

Many good films are too long for a fifty minute class.

OPEN-ENDED COMMENTS ON BARRIERS TO USING FILMS

T-TEST DATA
FOR RENAISSANCE STUDENT SURVEY
PRE- AND POST-TEST ATTITUDINAL MEASURES

RENAISSANCE WORKSHOP

JUNE, 1994

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```
GET FILE='STUDENT.SYS'.
The SPSS/PC+ system file is read from
    file STUDENT.SYS
The file was created on  6/2/94  at 14:02:30
and is titled                          SPSS/PC+
The SPSS/PC+ system file contains
    349 cases, each consisting of
     69 variables (including system variables).
     69 variables will be used in this session.
```

```
This procedure was completed at 14:06:53
T-TEST GROUPS=TYPE (1,2)/VARIABLES=Q14 Q15 Q16 Q17 Q18 Q19 Q20 Q21 Q22
 Q23 Q24 Q25 Q26 Q27 Q28 Q29 Q30.
T-TEST requires 1224 BYTES of workspace for execution.
```

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q14 TOO DIFF TAKE NOTES				
PRE	215	3.0372	.999	.068
POST	132	2.7348	.995	.087

Mean Difference = .3024

Levene's Test for Equality of Variances: F= .634 P= .426

t-test for Equality of Means					95%
Variances	t-value	df	2-Tail Sig	SE of Diff	CI for Diff
Equal	2.74	345	.006	.110	(.085, .519)
Unequal	2.74	278.16	.006	.110	(.085, .519)

Variable	Number of Cases	Mean	SD	SE of Mean
Q15 TOO MUCH INFORMATION				
PRE	215	2.6884	.907	.062
POST	134	2.4328	.897	.077

Mean Difference = .2555

Levene's Test for Equality of Variances: F= 1.379 P= .241

t-test for Equality of Means					95%
Variances	t-value	df	2-Tail Sig	SE of Diff	CI for Diff
Equal	2.57	347	.011	.099	(.060, .451)
Unequal	2.58	284.83	.010	.099	(.060, .451)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q16 EFFECTIVE TEACHING TOOLS				
PRE	214	3.9159	.764	.052
POST	132	3.9545	.770	.067

Mean Difference = -.0387

Levene's Test for Equality of Variances: F= .464 P= .496

	t-test for Equality of Means				95%
Variances	t-value	df	2-Tail Sig	SE of Diff	CI for Diff
Equal	-.46	344	.649	.085	(-.206, .128)
Unequal	-.45	275.90	.650	.085	(-.206, .129)

Variable	Number of Cases	Mean	SD	SE of Mean
Q17 TAKE AWAY FROM ABILITY				
PRE	214	1.8972	.619	.042
POST	134	1.8955	.788	.068

Mean Difference = .0017

Levene's Test for Equality of Variances: F= 6.073 P= .014

	t-test for Equality of Means				95%
Variances	t-value	df	2-Tail Sig	SE of Diff	CI for Diff
Equal	.02	346	.982	.076	(-.148, .151)
Unequal	.02	234.03	.983	.080	(-.156, .160)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q18 DO NOT WANT TO TAKE MORE COURSES				
PRE	214	2.3271	1.060	.072
POST	134	2.4776	1.102	.095

Mean Difference = -.1505

Levene's Test for Equality of Variances: F= 1.178 P= .278

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	-1.27	346	.205	.119	(-.384, .083)
Unequal	-1.26	274.22	.209	.120	(-.386, .085)

Variable	Number of Cases	Mean	SD	SE of Mean
Q19 HISTORY USEFUL SUBJECT				
PRE	215	4.0326	.817	.056
POST	133	3.9774	.892	.077

Mean Difference = .0551

Levene's Test for Equality of Variances: F= .164 P= .686

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.59	346	.555	.093	(-.129, .239)
Unequal	.58	261.21	.563	.095	(-.133, .243)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q20 RATHER HEAR A LECTURE				
PRE	215	2.1163	.907	.062
POST	134	2.1343	.924	.080

Mean Difference = -.0180

Levene's Test for Equality of Variances: F= .037 P= .848

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	-.18	347	.858	.101	(-.216, .180)
Unequal	-.18	278.32	.858	.101	(-.217, .181)

Variable	Number of Cases	Mean	SD	SE of Mean
Q21 FILMS MAKE LEARNING ENJOYABLE				
PRE	215	3.9953	.867	.059
POST	133	3.9098	.925	.080

Mean Difference = .0856

Levene's Test for Equality of Variances: F= .386 P= .535

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.87	346	.384	.098	(-.108, .279)
Unequal	.86	266.11	.391	.100	(-.111, .282)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q22 CONTINUE TAKING HISTORY COURSES				
PRE	214	3.0841	1.067	.073
POST	133	3.0376	1.076	.093

Mean Difference = .0465

Levene's Test for Equality of Variances: F= .342 P= .559

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.39	345	.694	.118	(-.186, .279)
Unequal	.39	278.25	.695	.118	(-.187, .280)

Variable	Number of Cases	Mean	SD	SE of Mean
Q23 LOOK FORWARD TO STUDYING THIS YEAR				
PRE	214	3.4486	1.005	.069
POST	133	3.3534	.947	.082

Mean Difference = .0952

Levene's Test for Equality of Variances: F= 1.018 P= .314

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.88	345	.381	.109	(-.118, .309)
Unequal	.89	292.51	.374	.107	(-.116, .306)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q24 HISTORY ENJOYABLE AND STIMULATING				
PRE	215	3.5070	.917	.064
POST	133	3.4361	.948	.082

Mean Difference = .0709

Levene's Test for Equality of Variances: F= .110 P= .740

Variances	t-test for Equality of Means t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.68	346	.495	.104	(-.133, .275)
Unequal	.68	277.13	.497	.104	(-.134, .276)

Variable	Number of Cases	Mean	SD	SE of Mean
Q25 FILMS HELP ME UNDERSTAND				
PRE	215	3.8605	.729	.050
POST	134	3.8284	.836	.072

Mean Difference = .0321

Levene's Test for Equality of Variances: F= 2.137 P= .145

Variances	t-test for Equality of Means t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.38	347	.706	.085	(-.135, .199)
Unequal	.37	253.51	.715	.088	(-.141, .205)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q26 INSTRUCTORS ARE NOT PREPARED				
PRE	215	1.8884	.702	.048
POST	134	1.7985	.744	.064

Mean Difference = .0899

Levene's Test for Equality of Variances: F= .987 P= .321

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	1.14	347	.256	.079	(-.066, .245)
Unequal	1.12	269.85	.263	.080	(-.068, .248)

Variable	Number of Cases	Mean	SD	SE of Mean
Q27 FILM INFO NOT AS IMPORTANT				
PRE	212	2.1509	.852	.059
POST	134	2.0597	.839	.072

Mean Difference = .0912

Levene's Test for Equality of Variances: F= 1.042 P= .308

t-test for Equality of Means Variances	t-value	df	2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.98	344	.330	.093	(-.093, .275)
Unequal	.98	286.35	.328	.093	(-.092, .275)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q28 FILMS NOT RELEVANT				
PRE	215	2.0558	.728	.050
POST	134	2.0075	.741	.064

Mean Difference = .0484

Levene's Test for Equality of Variances: F= .659 P= .417

	t-test for Equality of Means				95%
Variances	t-value	df	2-Tail Sig	SE of Diff	CI for Diff
Equal	.60	347	.549	.081	(-.110, .207)
Unequal	.60	278.48	.551	.081	(-.111, .208)

Variable	Number of Cases	Mean	SD	SE of Mean
Q29 TUNE OUT WHEN FILMS USED				
PRE	214	2.3037	.943	.064
POST	134	2.2090	.841	.073

Mean Difference = .0948

Levene's Test for Equality of Variances: F= 3.589 P= .059

	t-test for Equality of Means				95%
Variances	t-value	df	2-Tail Sig	SE of Diff	CI for Diff
Equal	.95	346	.342	.100	(-.101, .291)
Unequal	.98	306.14	.330	.097	(-.096, .286)

t-tests for independent samples of TYPE TEST TYPE

Variable	Number of Cases	Mean	SD	SE of Mean
Q30 FILMS EFFECTIVE TO TEACH HISTORY				
PRE	215	3.8372	.765	.052
POST	134	3.8731	.844	.073

Mean Difference = -.0359

Levene's Test for Equality of Variances: F= .011 P= .917

t-test for Equality of Means					95%
Variances	t-value	df	2-Tail Sig	SE of Diff	CI for Diff
Equal	-.41	347	.682	.088	(-.208, .137)
Unequal	-.40	261.41	.689	.090	(-.213, .141)

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FINISH.
End of Include file.
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CODEBOOK

ID# 1-3

type = 4

(pre = 1) (post = 2)

ID # ~~CHILE~~ (1)

~~ABC~~

STUDENT SURVEY

Dear Student:

The following survey asks you to provide us with background information and your feelings and opinions about the use of films and videos in the classroom. To respond to each question, please circle the appropriate number that corresponds to your answer. Select only **ONE** answer to each question. Thanks for your help!

1. What is your gender?

5
1 Female
(2) Male

2. How old are you?

6
1 18-22 years of age
(2) 23-34 years of age
3 35-49 years of age
4 50-64 years of age
5 65 years of age or older

3. Is the European or World History class you are taking part of a:

7
1 Two-year program
(2) Four-year program

4. Which of the following BEST describes your enrollment status?

8
1 High school student
2 Freshman in college
(3) Sophomore in college
4 Junior in college
5 Senior in college
6 Post-graduate student
7 Not currently enrolled in credit program

5. Are you a history major?

9
(1) No
2 Yes
3 Have not declared a major yet

6. To which ONE of the following ethnic groups do you belong?

10
1 Asian or Asian-American
2 Hispanic or Spanish-American
3 Black or African-American
4 White or Anglo
5 Other_____ (Specify)

11 = space

7. What is the highest academic degree you hope to achieve?

12
1 None
2 Associate Degree
3 Bachelor's Degree
4 Master's Degree
5 Doctoral Degree
6 Other professional degree

8. Have you ever taken:

13
1 A telecourse
2 A correspondence course
3 An audiocourse
4 More than one of the above
5 None of the above

9. On average, how frequently do you watch documentary programming on public television, other broadcast stations, or cable services like A&E, Discovery, etc.?

14
1 Never
2 Once a month
3 2-3 times a month
4 Once a week
5 2-6 times a week
6 Daily

10. In general, how much do you like studying history?

15
1 Not at all
2 A little
3 Some
4 A lot

11. How interested are you in the topic of European or World History?

16
1 Not at all
2 A little
3 Somewhat
4 Very

12. How interested are you in watching a documentary series on European or World History?

17
1 Not at all
2 A little
3 Somewhat
4 Very

13. How interested are you in watching a documentary series on the topic of European History from 1300 to 1700?

18
1 Not at all
2 A little
3 Somewhat
4 Very

19=space

THE FOLLOWING QUESTIONS HAVE NO RIGHT OR WRONG ANSWERS. PLEASE CIRCLE THE NUMBER WHICH BEST DESCRIBES HOW STRONGLY YOU AGREE OR DISAGREE WITH EACH STATEMENT.

		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree
20	14. It is too difficult to take notes from films and other types of video programs that are used in class. –	1	2	(3)	4	5
21	15. There is too much information to absorb from films and other types of video programs that are used in class.	1	(2)	3	4	5
22	16. Films and videos are effective teaching tools for history classes. +	1	2	3	(4)	5
23	17. I think using films and videos in class will take away from my ability to learn history. Doesn't allow for interaction	1	2	(3)	4	5
24	18. I don't think I want to take any more history courses.	1	(2)	3	4	5
25	19. History is a useful and worthwhile subject. +	1	2	3	(4)	5
26	20. I would rather hear a lecture or read a chapter on History than to watch a film on the subject. –	1	2	3	(4)	5
27	21. Using films and videos in class makes learning history more enjoyable. +	1	2	(3)	4	5
28	22. I would like to continue taking history courses all the way through college. +	1	2	(3)	4	5
29	23. I have enjoyed history classes in the past and have looked forward to studying history this year. +	1	2	3	(4)	5
30	24. History is enjoyable and stimulating to me. +	1	2	3	(4)	5
31	25. Using films and videos will help me understand history better. +	1	2	(3)	4	5
32	26. Instructors who use films and videos in class are not as prepared to teach as those who don't. –	1	(2)	3	4	5
33	27. Information from films and other videos is not as important as information from lectures and textbooks. – Depends on film	1	2	(3)	4	5
34	28. Most films and videos are usually not relevant to the specific information being covered in class. –	1	(2)	3	4	5
35	29. I tend to "tune-out" when films and other videos are used in class as teaching tools. –	1	2	(3)	4	5
36	30. Using films and videos in class is an effective way to teach history. +	1	2	(3)	4	5

THANKS AGAIN FOR YOU FOR YOUR HELP!

SAVE FILE AND FREQUENCY RUN FOR RENAISSANCE STUDENT SURVEY PRE- AND POST-TEST ATTITUDINAL MEASURES

RENAISSANCE WORKSHOP

JUNE, 1994

PREPARED BY:
Research Communications, Ltd.
990 Washington Street, Suite 105
Dedham, MA 02026
(617) 461-1818

```
DATA LIST FILE='ALL.DAT'/ID 1-3 TYPE 4 Q1 5 Q2 6 Q3 7 Q4 8 Q5 9 Q6 10
Q7 12 Q8 13 Q9 14 Q10 15 Q11 16 Q12 17 Q13 18 Q14 20 Q15 21
Q16 22 Q17 23 Q18 24 Q19 25 Q20 26 Q21 27 Q22 28 Q23 29 Q24 30 Q25 31 Q26 32
Q27 33 Q28 34 Q29 35 Q30 36.

VARIABLE LABELS ID 'ID NUMBER'
/TYPE  'TEST TYPE'
/Q1 'GENDER'
/Q2 'AGE'
/Q3 'PROGRAM'
/Q4 'ENROLLMENT STATUS'
/Q5 'HISTORY MAJOR'
/Q6 'ETHNICITY'
/Q7 'HIGHEST ACADEMIC DEGREE'
/Q8 'TAKEN COURSES'
/Q9 'WATCH DOCUMENTARIES'
/Q10 'LIKE STUDYING HISTORY'
/Q11 'INT EUROPEAN-WORLD HISTORY'
/Q12 'INT DOCUMENTARY SERIES-WORLD HIST'
/Q13 'INT DOC SERIES ON EUR HIST 1300-1700'
/Q14 'TOO DIFF TAKE NOTES'
/Q15 'TOO MUCH INFORMATION'
/Q16 'EFFECTIVE TEACHING TOOLS'
/Q17 'TAKE AWAY FROM ABILITY'
/Q18 'DO NOT WANT TO TAKE MORE COURSES'
/Q19 'HISTORY USEFUL SUBJECT'
/Q20 'RATHER HEAR A LECTURE'
/Q21 'FILMS MAKE LEARNING ENJOYABLE'
/Q22 'CONTINUE TAKING HISTORY COURSES'
/Q23 'LOOK FORWARD TO STUDYING THIS YEAR'
/Q24 'HISTORY ENJOYABLE AND STIMULATING'
/Q25 'FILMS HELP ME UNDERSTAND'
/Q26 'INSTRUCTORS ARE NOT PREPARED'
/Q27 'FILM INFO NOT AS IMPORTANT'
/Q28 'FILMS NOT RELEVANT'
/Q29 'TUNE OUT WHEN FILMS USED'
/Q30 'FILMS EFFECTIVE TO TEACH HISTORY'.

***VALUE LABELS.
VALUE LABELS TYPE 1 'PRE' 2 'POST'
/Q1 1 'FEMALE' 2 'MALE'
/Q2 1 '18-22' 2 '23-34' 3 '35-49' 4 '50-64' 5 '65 OR OLDER'
/Q3 1 'TWO YEAR PROGRAM' 2 'FOUR YEAR PROGRAM'
/Q4 1 'HIGH SCHOOL STUDENT' 2 'FRESHMAN COLLEGE' 3 'SOPHOMORE COLLEGE'
  4 'JUNIOR COLLEGE' 5 'SENIOR COLLEGE' 6 'POST GRADUATE STUDENT'
  7 'NOT CURRENTLY ENROLLED'
/Q5 1 'NO' 2 'YES' 3 'HAVE NOT DECLARED MAJOR'
/Q6 1 'ASIAN' 2 'HISPANIC' 3 'BLACK' 4 'WHITE' 5 'OTHER'
/Q7 1 'NONE' 2 'ASSOCIATES' 3 'BACHELORS' 4 'MASTERS' 5 'DOCTORAL' 6 'OTHER'
/Q8 1 'TELECOURSE' 2 'CORRESPONDENCE COURSE' 3 'AUDIOCOURSE' 4 'MORE THAN ONE'
  5 'NONE'
/Q9 1 'NEVER' 2 'ONCE A MONTH' 3 '2-3 TIMES A MONTH' 4 'ONCE A WEEK'
  5 '2-6 TIMES A WEEK' 6 'DAILY'
/Q10 Q11 Q12 Q13 1 'NOT AT ALL' 2 'A LITTLE' 3 'SOMEWHAT' 4 'VERY'
/Q14 Q15 Q16 Q17 Q18 Q19 Q20 Q21 Q22 Q23 Q24 Q25 Q26 Q27 Q28 Q29 Q30
  1 'STRONGLY DISAGREE' 2 'DISAGREE' 3 'NEITHER'
  4 'AGREE' 5 'STRONGLY AGREE'.

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IF (TYPE EQ 1) PREQ15=Q15.
IF (TYPE EQ 1) PREQ16=Q16.
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VARIABLE LABELS PREQ14 POSTQ14 'TOO DIFF TAKE NOTES'
/PREQ15 POSTQ15 'TOO MUCH INFORMATION'
/PREQ16 POSTQ16 'EFFECTIVE TEACHING TOOLS'
/PREQ17 POSTQ17 'TAKE AWAY FROM ABILITY'
/PREQ18 POSTQ18 'DO NOT WANT TO TAKE MORE COURSES'
/PREQ19 POSTQ19 'HISTORY USEFUL SUBJECT'
/PREQ20 POSTQ20 'RATHER HEAR A LECTURE'
/PREQ21 POSTQ21 'FILMS MAKE LEARNING ENJOYABLE'
/PREQ22 POSTQ22 'CONTINUE TAKING HISTORY COURSES'
/PREQ23 POSTQ23 'LOOK FORWARD TO STUDYING THIS YEAR'
/PREQ24 POSTQ24 'HISTORY ENJOYABLE AND STIMULATING'
/PREQ25 POSTQ25 'FILMS HELP ME UNDERSTAND'
/PREQ26 POSTQ26 'INSTRUCTORS ARE NOT PREPARED'
/PREQ27 POSTQ27 'FILM INFO NOT AS IMPORTANT'
/PREQ28 POSTQ28 'FILMS NOT RELEVANT'
/PREQ29 POSTQ29 'TUNE OUT WHEN FILMS USED'
/PREQ30 POSTQ30 'FILMS EFFECTIVE TO TEACH HISTORY'.
VAL LAB PREQ14 TO PREQ30 POSTQ14 TO POSTQ30 1 'STRONGLY DISAGREE'
 2 'DISAGREE' 3 'NEITHER' 4 'AGREE' 5 'STRONGLY AGREE'.


FREQUENCIES VARIABLES TYPE Q1 TO Q13 PREQ14 POSTQ14 PREQ15 POSTQ15
The raw data or transformation pass is proceeding
    349 cases are written to the compressed active file.
 PREQ16 POSTQ16
 PREQ17 POSTQ17 PREQ18 POSTQ18 PREQ19 POSTQ19 PREQ20 POSTQ20 PREQ21 POSTQ21
 PREQ22 POSTQ22 PREQ23 POSTQ23 PREQ24 POSTQ24 PREQ25 POSTQ25 PREQ26 POSTQ26
 PREQ27 POSTQ27 PREQ28 POSTQ28 PREQ29 POSTQ29 PREQ30 POSTQ30
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TYPE TEST TYPE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
PRE	1	215	61.6	61.6	61.6
POST	2	134	38.4	38.4	100.0
	Total	349	100.0	100.0	

Mean	1.384	Std err	.026	Median	1.000
Std dev	.487	Minimum	1.000	Maximum	2.000

Valid cases 349 Missing cases 0

- -

Q1 GENDER

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
FEMALE	1	165	47.3	47.6	47.6
MALE	2	182	52.1	52.4	100.0
	.	2	.6	Missing	
	Total	349	100.0	100.0	

Mean	1.524	Std err	.027	Median	2.000
Std dev	.500	Minimum	1.000	Maximum	2.000

Valid cases 347 Missing cases 2

Q2 AGE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
18-22	1	229	65.6	66.0	66.0
23-34	2	87	24.9	25.1	91.1
35-49	3	25	7.2	7.2	98.3
50-64	4	1	.3	.3	98.6
65 OR OLDER	5	5	1.4	1.4	100.0
	.	2	.6	Missing	
	Total	349	100.0	100.0	

Mean	1.461	Std err	.041	Median	1.000
Std dev	.765	Minimum	1.000	Maximum	5.000

Valid cases 347 Missing cases 2

- -

Q3 PROGRAM

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
TWO YEAR PROGRAM	1	149	42.7	44.1	44.1
FOUR YEAR PROGRAM	2	189	54.2	55.9	100.0
	.	11	3.2	Missing	
	Total	349	100.0	100.0	

Mean	1.559	Std err	.027	Median	2.000
Std dev	.497	Minimum	1.000	Maximum	2.000

Valid cases 338 Missing cases 11

Q4 ENROLLMENT STATUS

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
HIGH SCHOOL STUDENT	1	1	.3	.3	.3
FRESHMAN COLLEGE	2	114	32.7	32.9	33.1
SOPHOMORE COLLEGE	3	171	49.0	49.3	82.4
JUNIOR COLLEGE	4	39	11.2	11.2	93.7
SENIOR COLLEGE	5	16	4.6	4.6	98.3
POST GRADUATE STUDEN	6	1	.3	.3	98.6
NOT CURRENTLY ENROLL	7	5	1.4	1.4	100.0
	.	2	.6	Missing	
	Total	349	100.0	100.0	

Mean	2.937	Std err	.051	Median	3.000
Std dev	.944	Minimum	1.000	Maximum	7.000

Valid cases 347 Missing cases 2

- -

Q5 HISTORY MAJOR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NO	1	288	82.5	82.8	82.8
YES	2	32	9.2	9.2	92.0
HAVE NOT DECLARED MA	3	28	8.0	8.0	100.0
	.	1	.3	Missing	
	Total	349	100.0	100.0	

Mean	1.253	Std err	.032	Median	1.000
Std dev	.592	Minimum	1.000	Maximum	3.000

Valid cases 348 Missing cases 1

Q6 ETHNICITY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
ASIAN	1	10	2.9	2.9	2.9
HISPANIC	2	16	4.6	4.7	7.6
BLACK	3	10	2.9	2.9	10.5
WHITE	4	297	85.1	86.3	96.8
OTHER	5	11	3.2	3.2	100.0
	.	5	1.4	Missing	
	Total	349	100.0	100.0	

Mean	3.823	Std err	.037	Median	4.000
Std dev	.692	Minimum	1.000	Maximum	5.000

Valid cases 344 Missing cases 5

- -

Q7 HIGHEST ACADEMIC DEGREE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NONE	1	4	1.1	1.2	1.2
ASSOCIATES	2	9	2.6	2.7	3.8
BACHELORS	3	144	41.3	42.5	46.3
MASTERS	4	135	38.7	39.8	86.1
DOCTORAL	5	40	11.5	11.8	97.9
OTHER	6	7	2.0	2.1	100.0
	.	10	2.9	Missing	
	Total	349	100.0	100.0	

Mean	3.646	Std err	.046	Median	4.000
Std dev	.845	Minimum	1.000	Maximum	6.000

Valid cases 339 Missing cases 10

Q8 TAKEN COURSES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
TELECOURSE	1	19	5.4	5.5	5.5
CORRESPONDENCE COURS	2	13	3.7	3.8	9.2
AUDIOCOURSE	3	2	.6	.6	9.8
MORE THAN ONE	4	7	2.0	2.0	11.8
NONE	5	305	87.4	88.2	100.0
	.	3	.9	Missing	
	Total	349	100.0	100.0	

Mean	4.636	Std err	.057	Median	5.000
Std dev	1.063	Minimum	1.000	Maximum	5.000

Valid cases 346 Missing cases 3

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Q9 WATCH DOCUMENTARIES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NEVER	1	62	17.8	17.9	17.9
ONCE A MONTH	2	107	30.7	30.8	48.7
2-3 TIMES A MONTH	3	98	28.1	28.2	76.9
ONCE A WEEK	4	37	10.6	10.7	87.6
2-6 TIMES A WEEK	5	33	9.5	9.5	97.1
DAILY	6	10	2.9	2.9	100.0
	.	2	.6	Missing	
	Total	349	100.0	100.0	

Mean	2.718	Std err	.070	Median	3.000
Std dev	1.302	Minimum	1.000	Maximum	6.000

Valid cases 347 Missing cases 2

Q10 LIKE STUDYING HISTORY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	20	5.7	5.8	5.8
A LITTLE	2	83	23.8	23.9	29.7
SOMEWHAT	3	145	41.5	41.8	71.5
VERY	4	99	28.4	28.5	100.0
	.	2	.6	Missing	
	Total	349	100.0	100.0	

Mean	2.931	Std err	.047	Median	3.000
Std dev	.867	Minimum	1.000	Maximum	4.000

Valid cases 347 Missing cases 2

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Q11 INT EUROPEAN-WORLD HISTORY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	22	6.3	6.4	6.4
A LITTLE	2	111	31.8	32.1	38.4
SOMEWHAT	3	148	42.4	42.8	81.2
VERY	4	65	18.6	18.8	100.0
	.	3	.9	Missing	
	Total	349	100.0	100.0	

Mean	2.740	Std err	.045	Median	3.000
Std dev	.835	Minimum	1.000	Maximum	4.000

Valid cases 346 Missing cases 3

Q12 INT DOCUMENTARY SERIES-WORLD HIST

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	35	10.0	10.1	10.1
A LITTLE	2	106	30.4	30.5	40.6
SOMEWHAT	3	135	38.7	38.9	79.5
VERY	4	71	20.3	20.5	100.0
	.	2	.6	Missing	
	Total	349	100.0	100.0	

Mean	2.697	Std err	.049	Median	3.000
Std dev	.908	Minimum	1.000	Maximum	4.000

Valid cases 347 Missing cases 2

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Q13 INT DOC SERIES ON EUR HIST 1300-1700

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	49	14.0	14.2	14.2
A LITTLE	2	114	32.7	32.9	47.1
SOMEWHAT	3	123	35.2	35.5	82.7
VERY	4	60	17.2	17.3	100.0
	.	3	.9	Missing	
	Total	349	100.0	100.0	

Mean	2.561	Std err	.050	Median	3.000
Std dev	.938	Minimum	1.000	Maximum	4.000

Valid cases 346 Missing cases 3

PREQ14 TOO DIFF TAKE NOTES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	6	1.7	2.8	2.8
DISAGREE	2.00	74	21.2	34.4	37.2
NEITHER	3.00	52	14.9	24.2	61.4
AGREE	4.00	72	20.6	33.5	94.9
STRONGLY AGREE	5.00	11	3.2	5.1	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	3.037	Std err	.068	Median	3.000
Std dev	.999	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ14 TOO DIFF TAKE NOTES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	8	2.3	6.1	6.1
DISAGREE	2.00	61	17.5	46.2	52.3
NEITHER	3.00	23	6.6	17.4	69.7
AGREE	4.00	38	10.9	28.8	98.5
STRONGLY AGREE	5.00	2	.6	1.5	100.0
	.	217	62.2	Missing	
	Total	349	100.0	100.0	

Mean	2.735	Std err	.087	Median	2.000
Std dev	.995	Minimum	1.000	Maximum	5.000

Valid cases 132 Missing cases 217

PREQ15 TOO MUCH INFORMATION

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	11	3.2	5.1	5.1
DISAGREE	2.00	98	28.1	45.6	50.7
NEITHER	3.00	54	15.5	25.1	75.8
AGREE	4.00	51	14.6	23.7	99.5
STRONGLY AGREE	5.00	1	.3	.5	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	2.688	Std err	.062	Median	2.000
Std dev	.907	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ15 TOO MUCH INFORMATION

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	9	2.6	6.7	6.7
DISAGREE	2.00	85	24.4	63.4	70.1
NEITHER	3.00	14	4.0	10.4	80.6
AGREE	4.00	25	7.2	18.7	99.3
STRONGLY AGREE	5.00	1	.3	.7	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	2.433	Std err	.077	Median	2.000
Std dev	.897	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

PREQ16 EFFECTIVE TEACHING TOOLS

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	3	.9	1.4	1.4
DISAGREE	2.00	9	2.6	4.2	5.6
NEITHER	3.00	27	7.7	12.6	18.2
AGREE	4.00	139	39.8	65.0	83.2
STRONGLY AGREE	5.00	36	10.3	16.8	100.0
	.	135	38.7	Missing	
	Total	349	100.0	100.0	

Mean	3.916	Std err	.052	Median	4.000
Std dev	.764	Minimum	1.000	Maximum	5.000

Valid cases 214 Missing cases 135

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POSTQ16 EFFECTIVE TEACHING TOOLS

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	1	.3	.8	.8
DISAGREE	2.00	10	2.9	7.6	8.3
NEITHER	3.00	6	1.7	4.5	12.9
AGREE	4.00	92	26.4	69.7	82.6
STRONGLY AGREE	5.00	23	6.6	17.4	100.0
	.	217	62.2	Missing	
	Total	349	100.0	100.0	

Mean	3.955	Std err	.067	Median	4.000
Std dev	.770	Minimum	1.000	Maximum	5.000

Valid cases 132 Missing cases 217

PREQ17 TAKE AWAY FROM ABILITY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	47	13.5	22.0	22.0
DISAGREE	2.00	147	42.1	68.7	90.7
NEITHER	3.00	16	4.6	7.5	98.1
AGREE	4.00	3	.9	1.4	99.5
STRONGLY AGREE	5.00	1	.3	.5	100.0
	.	135	38.7	Missing	
	Total	349	100.0	100.0	

Mean	1.897	Std err	.042	Median	2.000
Std dev	.619	Minimum	1.000	Maximum	5.000

Valid cases 214 Missing cases 135

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PREQ18 DO NOT WANT TO TAKE MORE COURSES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	47	13.5	22.0	22.0
DISAGREE	2.00	90	25.8	42.1	64.0
NEITHER	3.00	46	13.2	21.5	85.5
AGREE	4.00	22	6.3	10.3	95.8
STRONGLY AGREE	5.00	9	2.6	4.2	100.0
	.	135	38.7	Missing	
	Total	349	100.0	100.0	

Mean	2.327	Std err	.072	Median	2.000
Std dev	1.060	Minimum	1.000	Maximum	5.000

Valid cases 214 Missing cases 135

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POSTQ18 DO NOT WANT TO TAKE MORE COURSES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	27	7.7	20.1	20.1
DISAGREE	2.00	47	13.5	35.1	55.2
NEITHER	3.00	35	10.0	26.1	81.3
AGREE	4.00	19	5.4	14.2	95.5
STRONGLY AGREE	5.00	6	1.7	4.5	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	2.478	Std err	.095	Median	2.000
Std dev	1.102	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

PREQ19 HISTORY USEFUL SUBJECT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	4	1.1	1.9	1.9
DISAGREE	2.00	7	2.0	3.3	5.1
NEITHER	3.00	23	6.6	10.7	15.8
AGREE	4.00	125	35.8	58.1	74.0
STRONGLY AGREE	5.00	56	16.0	26.0	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	4.033	Std err	.056	Median	4.000
Std dev	.817	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ19 HISTORY USEFUL SUBJECT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	4	1.1	3.0	3.0
DISAGREE	2.00	6	1.7	4.5	7.5
NEITHER	3.00	12	3.4	9.0	16.5
AGREE	4.00	78	22.3	58.6	75.2
STRONGLY AGREE	5.00	33	9.5	24.8	100.0
	.	216	61.9	Missing	
	Total	349	100.0	100.0	

Mean	3.977	Std err	.077	Median	4.000
Std dev	.892	Minimum	1.000	Maximum	5.000

Valid cases 133 Missing cases 216

PREQ20 RATHER HEAR A LECTURE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	55	15.8	25.6	25.6
DISAGREE	2.00	99	28.4	46.0	71.6
NEITHER	3.00	45	12.9	20.9	92.6
AGREE	4.00	13	3.7	6.0	98.6
STRONGLY AGREE	5.00	3	.9	1.4	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	2.116	Std err	.062	Median	2.000
Std dev	.907	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ20 RATHER HEAR A LECTURE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	31	8.9	23.1	23.1
DISAGREE	2.00	70	20.1	52.2	75.4
NEITHER	3.00	19	5.4	14.2	89.6
AGREE	4.00	12	3.4	9.0	98.5
STRONGLY AGREE	5.00	2	.6	1.5	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	2.134	Std err	.080	Median	2.000
Std dev	.924	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

PREQ21 FILMS MAKE LEARNING ENJOYABLE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	4	1.1	1.9	1.9
DISAGREE	2.00	11	3.2	5.1	7.0
NEITHER	3.00	24	6.9	11.2	18.1
AGREE	4.00	119	34.1	55.3	73.5
STRONGLY AGREE	5.00	57	16.3	26.5	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	3.995	Std err	.059	Median	4.000
Std dev	.867	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ21 FILMS MAKE LEARNING ENJOYABLE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	4	1.1	3.0	3.0
DISAGREE	2.00	10	2.9	7.5	10.5
NEITHER	3.00	9	2.6	6.8	17.3
AGREE	4.00	81	23.2	60.9	78.2
STRONGLY AGREE	5.00	29	8.3	21.8	100.0
	.	216	61.9	Missing	
	Total	349	100.0	100.0	

Mean	3.910	Std err	.080	Median	4.000
Std dev	.925	Minimum	1.000	Maximum	5.000

Valid cases 133 Missing cases 216

PREQ22 CONTINUE TAKING HISTORY COURSES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	12	3.4	5.6	5.6
DISAGREE	2.00	53	15.2	24.8	30.4
NEITHER	3.00	78	22.3	36.4	66.8
AGREE	4.00	47	13.5	22.0	88.8
STRONGLY AGREE	5.00	24	6.9	11.2	100.0
	.	135	38.7	Missing	
	Total	349	100.0	100.0	

Mean	3.084	Std err	.073	Median	3.000
Std dev	1.067	Minimum	1.000	Maximum	5.000

Valid cases 214 Missing cases 135

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POSTQ22 CONTINUE TAKING HISTORY COURSES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	9	2.6	6.8	6.8
DISAGREE	2.00	37	10.6	27.8	34.6
NEITHER	3.00	37	10.6	27.8	62.4
AGREE	4.00	40	11.5	30.1	92.5
STRONGLY AGREE	5.00	10	2.9	7.5	100.0
	.	216	61.9	Missing	
	Total	349	100.0	100.0	

Mean	3.038	Std err	.093	Median	3.000
Std dev	1.076	Minimum	1.000	Maximum	5.000

Valid cases 133 Missing cases 216

PREQ23 LOOK FORWARD TO STUDYING THIS YEAR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	6	1.7	2.8	2.8
DISAGREE	2.00	35	10.0	16.4	19.2
NEITHER	3.00	58	16.6	27.1	46.3
AGREE	4.00	87	24.9	40.7	86.9
STRONGLY AGREE	5.00	28	8.0	13.1	100.0
	.	135	38.7	Missing	
	Total	349	100.0	100.0	

Mean	3.449	Std err	.069	Median	4.000
Std dev	1.005	Minimum	1.000	Maximum	5.000

Valid cases 214 Missing cases 135

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POSTQ23 LOOK FORWARD TO STUDYING THIS YEAR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	5	1.4	3.8	3.8
DISAGREE	2.00	20	5.7	15.0	18.8
NEITHER	3.00	40	11.5	30.1	48.9
AGREE	4.00	59	16.9	44.4	93.2
STRONGLY AGREE	5.00	9	2.6	6.8	100.0
	.	216	61.9	Missing	
	Total	349	100.0	100.0	

Mean	3.353	Std err	.082	Median	4.000
Std dev	.947	Minimum	1.000	Maximum	5.000

Valid cases 133 Missing cases 216

PREQ24 HISTORY ENJOYABLE AND STIMULATING

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	6	1.7	2.8	2.8
DISAGREE	2.00	25	7.2	11.6	14.4
NEITHER	3.00	62	17.8	28.8	43.3
AGREE	4.00	98	28.1	45.6	88.8
STRONGLY AGREE	5.00	24	6.9	11.2	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	3.507	Std err	.064	Median	4.000
Std dev	.937	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ24 HISTORY ENJOYABLE AND STIMULATING

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	4	1.1	3.0	3.0
DISAGREE	2.00	20	5.7	15.0	18.0
NEITHER	3.00	34	9.7	25.6	43.6
AGREE	4.00	64	18.3	48.1	91.7
STRONGLY AGREE	5.00	11	3.2	8.3	100.0
	.	216	61.9	Missing	
	Total	349	100.0	100.0	

Mean	3.436	Std err	.082	Median	4.000
Std dev	.948	Minimum	1.000	Maximum	5.000

Valid cases 133 Missing cases 216

PREQ25 FILMS HELP ME UNDERSTAND

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	2	.6	.9	.9
DISAGREE	2.00	9	2.6	4.2	5.1
NEITHER	3.00	35	10.0	16.3	21.4
AGREE	4.00	140	40.1	65.1	86.5
STRONGLY AGREE	5.00	29	8.3	13.5	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	3.860	Std err	.050	Median	4.000
Std dev	.729	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ25 FILMS HELP ME UNDERSTAND

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	2	.6	1.5	1.5
DISAGREE	2.00	10	2.9	7.5	9.0
NEITHER	3.00	18	5.2	13.4	22.4
AGREE	4.00	83	23.8	61.9	84.3
STRONGLY AGREE	5.00	21	6.0	15.7	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	3.828	Std err	.072	Median	4.000
Std dev	.836	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

PREQ26 INSTRUCTORS ARE NOT PREPARED

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	63	18.1	29.3	29.3
DISAGREE	2.00	116	33.2	54.0	83.3
NEITHER	3.00	33	9.5	15.3	98.6
AGREE	4.00	3	.9	1.4	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	1.888	Std err	.048	Median	2.000
Std dev	.702	Minimum	1.000	Maximum	4.000

Valid cases 215 Missing cases 134

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POSTQ26 INSTRUCTORS ARE NOT PREPARED

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	48	13.8	35.8	35.8
DISAGREE	2.00	70	20.1	52.2	88.1
NEITHER	3.00	11	3.2	8.2	96.3
AGREE	4.00	5	1.4	3.7	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	1.799	Std err	.064	Median	2.000
Std dev	.744	Minimum	1.000	Maximum	4.000

Valid cases 134 Missing cases 215

PREQ27 FILM INFO NOT AS IMPORTANT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	41	11.7	19.3	19.3
DISAGREE	2.00	117	33.5	55.2	74.5
NEITHER	3.00	38	10.9	17.9	92.5
AGREE	4.00	13	3.7	6.1	98.6
STRONGLY AGREE	5.00	3	.9	1.4	100.0
	.	137	39.3	Missing	
	Total	349	100.0	100.0	

Mean	2.151	Std err	.059	Median	2.000
Std dev	.852	Minimum	1.000	Maximum	5.000

Valid cases 212 Missing cases 137

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POSTQ27 FILM INFO NOT AS IMPORTANT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	30	8.6	22.4	22.4
DISAGREE	2.00	77	22.1	57.5	79.9
NEITHER	3.00	18	5.2	13.4	93.3
AGREE	4.00	7	2.0	5.2	98.5
STRONGLY AGREE	5.00	2	.6	1.5	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	2.060	Std err	.072	Median	2.000
Std dev	.839	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

PREQ28 FILMS NOT RELEVANT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	39	11.2	18.1	18.1
DISAGREE	2.00	136	39.0	63.3	81.4
NEITHER	3.00	30	8.6	14.0	95.3
AGREE	4.00	9	2.6	4.2	99.5
STRONGLY AGREE	5.00	1	.3	.5	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	2.056	Std err	.050	Median	2.000
Std dev	.728	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

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POSTQ28 FILMS NOT RELEVANT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	26	7.4	19.4	19.4
DISAGREE	2.00	90	25.8	67.2	86.6
NEITHER	3.00	10	2.9	7.5	94.0
AGREE	4.00	7	2.0	5.2	99.3
STRONGLY AGREE	5.00	1	.3	.7	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	2.007	Std err	.064	Median	2.000
Std dev	.741	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

PREQ29 TUNE OUT WHEN FILMS USED

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	34	9.7	15.9	15.9
DISAGREE	2.00	113	32.4	52.8	68.7
NEITHER	3.00	41	11.7	19.2	87.9
AGREE	4.00	20	5.7	9.3	97.2
STRONGLY AGREE	5.00	6	1.7	2.8	100.0
	.	135	38.7	Missing	
	Total	349	100.0	100.0	

Mean	2.304	Std err	.064	Median	2.000
Std dev	.943	Minimum	1.000	Maximum	5.000

Valid cases 214 Missing cases 135

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POSTQ29 TUNE OUT WHEN FILMS USED

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	20	5.7	14.9	14.9
DISAGREE	2.00	81	23.2	60.4	75.4
NEITHER	3.00	19	5.4	14.2	89.6
AGREE	4.00	13	3.7	9.7	99.3
STRONGLY AGREE	5.00	1	.3	.7	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	2.209	Std err	.073	Median	2.000
Std dev	.841	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

PREQ30 FILMS EFFECTIVE TO TEACH HISTORY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	2	.6	.9	.9
DISAGREE	2.00	10	2.9	4.7	5.6
NEITHER	3.00	41	11.7	19.1	24.7
AGREE	4.00	130	37.2	60.5	85.1
STRONGLY AGREE	5.00	32	9.2	14.9	100.0
	.	134	38.4	Missing	
	Total	349	100.0	100.0	

Mean	3.837	Std err	.052	Median	4.000
Std dev	.765	Minimum	1.000	Maximum	5.000

Valid cases 215 Missing cases 134

- -

POSTQ30 FILMS EFFECTIVE TO TEACH HISTORY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1.00	2	.6	1.5	1.5
DISAGREE	2.00	11	3.2	8.2	9.7
NEITHER	3.00	12	3.4	9.0	18.7
AGREE	4.00	86	24.6	64.2	82.8
STRONGLY AGREE	5.00	23	6.6	17.2	100.0
	.	215	61.6	Missing	
	Total	349	100.0	100.0	

Mean	3.873	Std err	.073	Median	4.000
Std dev	.844	Minimum	1.000	Maximum	5.000

Valid cases 134 Missing cases 215

```
This procedure was completed at 14:02:30

SAVE OUTFILE 'STUDENT.SYS'.
The SPSS/PC+ system file is written to
    file STUDENT.SYS
     69 variables (including system variables) will be saved.
      0 variables have been dropped.

The system file consists of:

          432 Characters for the header record.
         2208 Characters for variable definition.
         2256 Characters for labels.
        30720 Characters for data.
        35616 Total file size.

    349 out of    349 cases have been saved.
```

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This procedure was completed at 14:02:32
FINISH.

End of Include file.
```

T-TEST DATA
FOR CHICAGO, ATLANTA, PHILADELPHIA, BOSTON, SAN FRANCISCO, AND DALLAS SITES

RENAISSANCE WORKSHOP

MAY, 1994

PREPARED BY:
Research Communications, Ltd.
990 Washington Street, Suite 105
Dedham, MA 02026
(617) 461-1818

```
This procedure was completed at 10:54:28
T-TEST PAIRS=PQ6A Q6A/PQ6B Q6B/PQ7A Q7A/PQ7B Q7B/PQ8A Q8A/PQ8B Q8B/
PQ9A Q9A/PQ9B Q9B/PQ10A Q10A/PQ10B Q10B/PQ11A Q11A/PQ11B Q11B/
PQ12 Q12/PQ13 Q13/PQ14 Q14/PQ17 Q17/PQ18 Q18/PQ19 Q19/PQ20 Q20/
PQ21 Q21.
T-TEST requires 1280 BYTES of workspace for execution.
```

- - - t-tests for paired samples - - -

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ6A APPROACH - HOUR				4.1154	.988	.073
	182	.504	.000			
Q6A APPROACH - HOUR				3.6813	1.029	.076

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.4341	1.005	.074	5.83	181	.000
95% CI (.287, .581)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ6B APPROACH - HALF				4.2919	.828	.061
	185	.490	.000			
Q6B APPROACH - HALF				4.1351	.839	.062

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1568	.842	.062	2.53	184	.012
95% CI (.035, .279)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ7A INVOLVE TOO MUCH TIME - HOUR				4.0710	1.079	.080
	183	.482	.000			
Q7A INVOLVE TOO MUCH TIME - HOUR				3.8251	1.100	.081

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.2459	1.109	.082	3.00	182	.003
95% CI (.084, .408)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ7B INVOLVE TOO MUCH TIME - HALF				4.3388	.946	.070
	183	.340	.000			
Q7B INVOLVE TOO MUCH TIME - HALF				4.2131	.885	.065

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1257	1.054	.078	1.61	182	.108
95% CI (-.028, .279)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ8A NOT EFFECTIVE TOOLS - HOUR				4.3913	.917	.068
	184	.501	.000			
Q8A NOT EFFECTIVE TOOLS - HOUR				4.2065	.964	.071

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1848	.940	.069	2.67	183	.008
95% CI (.048, .322)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ8B NOT EFFECTIVE TOOLS - HALF				4.4918	.876	.065
	183	.270	.000			
Q8B NOT EFFECTIVE TOOLS - HALF				4.3060	.892	.066

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1858	1.068	.079	2.35	182	.020
95% CI (.030, .342)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ9A USE EXPERT OPINION - HOUR				3.4511	.668	.049
	184	.526	.000			
Q9A USE EXPERT OPINION - HOUR				3.4293	.721	.053

Paired Differences			t-value	df	2-tail Sig
Mean	SD	SE of Mean			
.0217	.677	.050	.44	183	.664
95% CI (-.077, .120)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ9B USE EXPERT OPINION - HALF				3.5301	.627	.046
	183	.311	.000			
Q9B USE EXPERT OPINION - HALF				3.5137	.653	.048

Paired Differences			t-value	df	2-tail Sig
Mean	SD	SE of Mean			
.0164	.752	.056	.29	182	.768
95% CI (-.093, .126)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ10A COMPARE QUALITY - HOUR				2.6012	.550	.043
	163	.442	.000			
Q10A COMPARE QUALITY - HOUR				2.4908	.632	.050

Paired Differences			t-value	df	2-tail Sig
Mean	SD	SE of Mean			
.1104	.629	.049	2.24	162	.026
95% CI (.013, .208)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ10B COMPARE QUALITY - HALF				2.5460	.621	.049
	163	.414	.000			
Q10B COMPARE QUALITY - HALF				2.5031	.581	.046

Paired Differences			t-value	df	2-tail Sig
Mean	SD	SE of Mean			
.0429	.651	.051	.84	162	.401
95% CI (-.058, .144)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ11A OVERALL QUALITY - HOUR				3.5652	.597	.044
	184	.622	.000			
Q11A OVERALL QUALITY - HOUR				3.4076	.671	.049

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1576	.555	.041	3.85	183	.000
95% CI (.077, .238)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ11B OVERALL QUALITY - HALF				3.4511	.625	.046
	184	.633	.000			
Q11B OVERALL QUALITY - HALF				3.3261	.703	.052

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1250	.573	.042	2.96	183	.004
95% CI (.042, .208)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ12 VISUAL IMAGES				4.4785	.608	.045
	186	.319	.000			
Q12 VISUAL IMAGES				4.2473	.780	.057

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.2312	.822	.060	3.83	185	.000
95% CI (.112, .350)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ13 TOO DIFFICULT	185	.230	.002	4.2108	.862	.063
Q13 TOO DIFFICULT				4.0216	.909	.067

Paired Differences					
Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1892	1.099	.081	2.34	184	.020
95% CI (.030, .349)					

- - - t-tests for paired samples - - -

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ14 HOW HELPFUL				3.4757	.652	.048
	185	.535	.000			
Q14 HOW HELPFUL				3.4378	.615	.045

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.0378	.611	.045	.84	184	.401
95% CI (-.051, .127)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ17 ACADEMIC CONTENT				6.0435	1.209	.089
	184	.145	.050			
Q17 ACADEMIC CONTENT				5.8098	1.360	.100

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.2337	1.684	.124	1.88	183	.061
95% CI (-.011, .479)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ18 INFORMATIVE				6.1467	1.257	.093
	184	.163	.027			
Q18 INFORMATIVE				6.0489	1.352	.100

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.0978	1.689	.125	.79	183	.433
95% CI (-.148, .344)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ19 PRESENT RELEVANT ISSUES				3.6503	.501	.037
	183	.435	.000			
Q19 PRESENT RELEVANT ISSUES				3.6721	.505	.037

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
-.0219	.534	.039	-.55	182	.580
95% CI (-.100, .056)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ20 MATERIALS COMPLEMENT				3.7989	.443	.034
	174	.395	.000			
Q20 MATERIALS COMPLEMENT				3.6897	.534	.040

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
.1092	.543	.041	2.65	173	.009
95% CI (.028, .190)					

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ21 APPROACH CORRESPOND				2.9778	.755	.056
	180	.472	.000			
Q21 APPROACH CORRESPOND				2.9833	.721	.054

Paired Differences Mean	SD	SE of Mean	t-value	df	2-tail Sig
-.0056	.759	.057	-.10	179	.922
95% CI (-.117, .106)					

```
This procedure was completed at 10:54:37

SAVE OUTFILE '594TTEST.LIS'.
The SPSS/PC+ system file is written to
    file 594TTEST.LIS
     97 variables (including system variables) will be saved.
      0 variables have been dropped.

The system file consists of:

         432 Characters for the header record.
        3104 Characters for variable definition.
        3496 Characters for labels.
       20480 Characters for data.
       27512 Total file size.

   186 out of    186 cases have been saved.
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This procedure was completed at 10:54:39
FINISH.

End of Include file.
```

- RENAISSANCE WORKSHOPS CODED -
- MAY 1994 -

ID# 91 . (1)

ID 1-3

Dear Faculty Member:

Before you begin, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.

4 Q 1. Are you with a:

_____(A) High School
_____(B) Two-year College
__X__(C) Four-year College

5 Q 2. Which **ONE** of the following **BEST** describes your current position?

_____(A) High School teacher
_____(B) College instructor
_____(C) College assistant professor
_____(D) College associate professor
__X__(E) College professor

6 Q 3. Do you serve on a curriculum committee?

__X__(A) No
_____(B) Yes

7 Q 4. How often do you use film, broadcast television, or videotapes in the classroom for an average course?

_____(A) Never
_____(B) Once every few semesters
_____(C) Once a semester
_____(D) A few times a semester
__X__(E) Monthly
_____(F) Weekly

5. In your own words, what are the barriers to using films in history courses?

Students view them as entertainment rather than a vehicle for learning. The burden is on the prof to point out significance and differences in generalizations.

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ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.

6. The approach used in the films is a good way to teach European History in this period.

Q6A 9 **Hour-long Format** Q6B 10 **Half-hour Format**

_____	(A) Strongly Disagree	_____	(A) Strongly Disagree
_____	(B) Disagree	_____	(B) Disagree
_____	(C) Cannot Decide	_____	(C) Cannot Decide
_____	(D) Agree	__x__	(D) Agree
__x__	(E) Strongly Agree	_____	(E) Strongly Agree

7. Using the films as part of the requirements for a course on this period of history would involve too much time and effort on my part.

Q7A 11 **Hour-long Format** Q7B 12 **Half-hour Format**

__x__	(A) Strongly Disagree	__x__	(A) Strongly Disagree
_____	(B) Disagree	_____	(B) Disagree
_____	(C) Cannot Decide	_____	(C) Cannot Decide
_____	(D) Agree	_____	(D) Agree
_____	(E) Strongly Agree	_____	(E) Strongly Agree

* RECODED

8. I don't think films of this type are effective teaching tools for history courses.

Q8A 13 **Hour-long Format** Q8B 14 **Half-hour Format**

__x__	(A) Strongly Disagree	__x__	(A) Strongly Disagree
_____	(B) Disagree	_____	(B) Disagree
_____	(C) Cannot Decide	_____	(C) Cannot Decide
_____	(D) Agree	_____	(D) Agree
_____	(E) Strongly Agree	_____	(E) Strongly Agree

* RECODED

9. How effectively did the programs use expert opinion and commentary?

Q9A 15 **Hour-long Format** Q9B 16 **Half-hour Format**

_____	(A) Not at all	_____	(A) Not at all
_____	(B) A little	__x__	(B) A little
__x__	(C) Somewhat	_____	(C) Somewhat
_____	(D) Very	_____	(D) Very

10. How would you compare the quality of the programs to other films you use in class? **(Leave blank if you don't use films in class)**

Hour-long Format	Half-hour Format
Q10A 17	Q10B 18
_____(A) Worse	_____(A) Worse
_x_(B) The same	_____(B) The same
_____(C) Better	_____(C) Better

11. How would you rate the overall quality of the programs?

Hour-long Format	Half-hour Format
Q11A 19	Q11B 20
_____(A) Poor	_____(A) Poor
_____(B) Fair	_____(B) Fair
_____(C) Good	_x_(C) Good
_x_(D) Excellent	_____(D) Excellent

ANSWER THE FOLLOWING QUESTIONS FOR THE FILMS OVERALL.

21 Q12. The visual images that the filmmaker chose to use in the programs would help students to appreciate and understand the complexities of European History in this period.

_____(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_x_(D) Agree
_____(E) Strongly Agree

Q13. It is too difficult to organize and prepare lectures around films that cover extensive periods of European History.

22

_x_(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_____(D) Agree
_____(E) Strongly Agree

* RECODED

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ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.

23 Q 14. How helpful do you think the materials would be for introductory students?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
__X__(D) Very

24 Q 15. For an introductory course at your institution, how would you rate the amount of material covered?

_____(A) Much too little
_____(B) Too little
__X__(C) Just about right
_____(D) Too much
_____(E) Much too much

25 Q 16. For an introductory course at your institution, how would you rate the difficulty level of the student print materials?

_____(A) Much too easy
_____(B) Too easy
__X__(C) Just about right
_____(D) Too difficult
_____(E) Much too difficult

26 Q 17. In terms of **academic content**, how appropriate or inappropriate would all of the materials be for your courses?

_____(A) Very inappropriate
_____(B) Somewhat inappropriate
_____(C) A little inappropriate
_____(D) Neither inappropriate nor appropriate
_____(E) A little appropriate
_____(F) Somewhat appropriate
__X__(G) Very appropriate

27 Q 18. How informative or uninformative do you think **STUDENTS** would find the materials?

_____(A) Very uninformative
_____(B) Somewhat uninformative
_____(C) A little uninformative
_____(D) Neither uninformative nor informative
_____(E) A little informative
__X__(F) Somewhat informative because of their shortcomings, not the films'
_____(G) Very informative

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28 Q 19. Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?

____(A) Not at all
____(B) A little
____(C) Somewhat
_x_(D) Very

29 Q 20. Overall, how well did the films and the print materials complement each other?

____(A) Not at all
____(B) A little
____(C) Somewhat
_x_(D) Very

30 Q 21. How well did the approach correspond with the way you teach this period of history?

____(A) Not at all
____(B) A little
____(C) Somewhat
_x_(D) Very

31 Q 22. Based upon the materials you have reviewed, for what level course are they **MOST** appropriate?

_X_(A) Introductory undergraduate
_X_(B) Intermediate undergraduate
_x_(C) Advanced undergraduate
____(D) Graduate
_x_(E) More than one of the above

overall college

23. Would you use these materials in a course on: **(Please check all that apply)**

1 = yes (checked)
2 = NO (not checked)

Q23A 32 _/_(A) Western Civilization
Q23B 33 _X_(B) World Civilization
Q23C 34 _X_(C) European History
Q23D 35 _/_(D) Renaissance and early Modern History

Q 24. Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?

36

____(A) No
_x_(B) Yes

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ID# 01 (2)

Dear Faculty Member:

Again, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.

ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.

1. The approach used in the films is a good way to teach European History in this period.

Hour-long Format		Half-hour Format	
PQ6A 38		PQ6B 39	
____	(A) Strongly Disagree	____	(A) Strongly Disagree
____	(B) Disagree	____	(B) Disagree
____	(C) Cannot Decide	____	(C) Cannot Decide
____	(D) Agree	X	(D) Agree
X	(E) Strongly Agree	____	(E) Strongly Agree

2. Using the films as part of the requirements for a course on this period of history would involve too much time and effort on my part.

Hour-long Format		Half-hour Format	
PQ7A 40		PQ7B 41	
X	(A) Strongly Disagree	X	(A) Strongly Disagree
____	(B) Disagree	____	(B) Disagree
____	(C) Cannot Decide	____	(C) Cannot Decide
____	(D) Agree	____	(D) Agree
____	(E) Strongly Agree	____	(E) Strongly Agree

* RECODED

3. I don't think films of this type are effective teaching tools for history courses.

Hour-long Format		Half-hour Format	
PQ8A 42		PQ8B 43	
X	(A) Strongly Disagree	X	(A) Strongly Disagree
____	(B) Disagree	____	(B) Disagree
____	(C) Cannot Decide	____	(C) Cannot Decide
____	(D) Agree	____	(D) Agree
____	(E) Strongly Agree	____	(E) Strongly Agree

* RECODED

4. How effectively did the programs use expert opinion and commentary?

Hour-long Format		Half-hour Format	
PQ9A 44		PQ9B 45	
____	(A) Not at all	____	(A) Not at all
____	(B) A little	____	(B) A little
____	(C) Somewhat	____	(C) Somewhat
X	(D) Very	X	(D) Very

5. How would you compare the quality of the programs to other films you use in class? **(Leave blank if you don't use films in class)**

PQ10A 46 **Hour-long Format**

_____(A) Worse
_____(B) The same
_X_(C) Better

PQ10B 47 **Half-hour Format**

_____(A) Worse
_X_(B) The same
_____(C) Better

6. How would you rate the overall quality of the programs?

PQ11A 48 **Hour-long Format**

_____(A) Poor
_____(B) Fair
_____(C) Good
_X_(D) Excellent

PQ11B 49 **Half-hour Format**

_____(A) Poor
_____(B) Fair
_X_(C) Good
_____(D) Excellent

ANSWER THE FOLLOWING QUESTIONS FOR THE FILMS OVERALL.

PQ12 50 7. The visual images that the filmmaker chose to use in the programs would help students to appreciate and understand the complexities of European History in this period.

_____(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_____(D) Agree
_X_(E) Strongly Agree

PQ13 51 8. It is too difficult to organize and prepare lectures around films that cover extensive periods of European History.

_X_(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_____(D) Agree
_____(E) Strongly Agree

*RECODED

ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.

PQ14 52

9. How helpful do you think the materials would be for introductory students?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
__X__(D) Very

PQ15 53

10. For an introductory course at your institution, how would you rate the amount of material covered?

_____(A) Much too little
_____(B) Too little
__X__(C) Just about right
_____(D) Too much
_____(E) Much too much

PQ16 54

11. For an introductory course at your institution, how would you rate the difficulty level of the student print materials?

_____(A) Much too easy
_____(B) Too easy
__X__(C) Just about right
_____(D) Too difficult
_____(E) Much too difficult

PQ17 55

12. In terms of **academic content**, how appropriate or inappropriate would all of the materials be for your courses?

_____(A) Very inappropriate
_____(B) Somewhat inappropriate
_____(C) A little inappropriate
_____(D) Neither inappropriate nor appropriate
_____(E) A little appropriate
_____(F) Somewhat appropriate
__X__(G) Very appropriate

PQ18 56

13. How informative or uninformative do you think **STUDENTS** would find the materials?

_____(A) Very uninformative
_____(B) Somewhat uninformative
_____(C) A little uninformative
_____(D) Neither uninformative nor informative
_____(E) A little informative
__X__(F) Somewhat informative
_____(G) Very informative

14. Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?

PQ19 57
____(A) Not at all
____(B) A little
____(C) Somewhat
__X__(D) Very

15. Overall, how well did the films and the print materials complement each other?

PQ20 58
____(A) Not at all
____(B) A little
____(C) Somewhat
__X__(D) Very

16. How well did the approach correspond with the way you teach this period of history?

PQ21 59
____(A) Not at all
____(B) A little
____(C) Somewhat
__X__(D) Very

17. Based upon the materials you have reviewed, for what level course are they **MOST** appropriate?

PQ22 60
__|__(A) Introductory undergraduate
__|__(B) Intermediate undergraduate
____(C) Advanced undergraduate
____(D) Graduate
__X__(E) More than one of the above

18. Would you use these materials in a course on: **(Please check all that apply)**

1 = YES (CHECKED)
2 = NO (NOT CHECKED)

PQ23A 61 __X__(A) Western Civilization
PQ23B 62 __X__(B) World Civilization
PQ23C 63 __X__(C) European History
PQ23D 64 __X__(D) Renaissance and early Modern History

19. Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?

PQ24 65
____(A) No
__X__(B) Yes

20. How effective was the workshop in giving you ideas about using the films in the classroom?

PQ25
66
_____(A) Not at all
_____(B) A little
_____(C) Somewhat
__X__(D) Very

21. How effective was the workshop in overcoming some of the barriers you mentioned earlier about using films in history courses?

PQ26
67
_____(A) Not at all
_____(B) A little
_____(C) Somewhat
__X__(D) Very

22. How much more or less likely are you to use these materials in your courses after attending the workshop?

PQ27
68
_____(A) Much less likely
_____(B) Less likely
_____(C) About the same
_____(D) More likely
__X__(E) Much more likely

LOC (LOCATION)
69

1 = CHICAGO (001 - 032)
2 = ATLANTA (033 - 071) 5F3
3 = PHILADELPHIA (075 - 109)
4 = BOSTON (110 - 145)
5 = SFO San Francisco (146 - 185) 5F4
6 = ~~OAKDOWN~~ Dallas (186 - 220)

SAVE FILE AND FREQUENCY RUN FOR CHICAGO, ATLANTA, PHILADELPHIA, BOSTON, SAN FRANCISCO, AND DALLAS SITES

RENAISSANCE WORKSHOP

MAY, 1994

PREPARED BY:
Research Communications, Ltd.
990 Washington Street, Suite 105
Dedham, MA 02026
(617) 461-1818

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***DEFINITION FILE FOR WORKSHOP STUDY 4/6/93.
***UPDATED ON 5/5/93 TO INCORPORATE A THREE-DIGIT ID NUMBER AND ADDITIONAL DATA.
***UPDATED ON 5/6/94 TO INCORPORATE ADDITIONAL DATA.


SET LISTING='MAY94.LIS'/EJECT=ON/SCREEN=OFF/ECHO=ON/COMPRESSION=ON.
DATA LIST FILE='WORK.DAT'/ID 1-3 Q1 4 Q2 5 Q3 6 Q4 7 Q6A 9 Q6B 10 Q7A 11
Q7B 12 Q8A 13 Q8B 14 Q9A 15 Q9B 16 Q10A 17 Q10B 18 Q11A 19 Q11B 20 Q12 21
Q13 22 Q14 23 Q15 24 Q16 25 Q17 26 Q18 27 Q19 28 Q20 29 Q21 30 Q22 31 Q23A 32
Q23B 33 Q23C 34 Q23D 35 Q24 36 SP2 37 PQ6A 38 PQ6B 39 PQ7A 40 PQ7B 41 PQ8A 42
PQ8B 43 PQ9A 44 PQ9B 45 PQ10A 46 PQ10B 47 PQ11A 48 PQ11B 49 PQ12 50 PQ13 51
PQ14 52 PQ15 53 PQ16 54 PQ17 55 PQ18 56 PQ19 57 PQ20 58 PQ21 59 PQ22 60
PQ23A 61 PQ23B 62 PQ23C 63 PQ23D 64 PQ24 65 PQ25 66 PQ26 67 PQ27 68 LOC 69.

*ADDED LOC 'TESTING LOCATION' VARIABLE ON 4/22/93, 1=CHICAGO, 2=ATLANTA.
*ADDED LABEL 3 'PHILADELPHIA' ON 5/5/93.
*ADDED LABELS FOR BOSTON, DALLAS, AND SAN FRANCISCO ON 5/16/94.


VARIABLE LABELS ID 'ID NUMBER'
/Q1 'SCHOOL'
/Q2 'POSITION'
/Q3 'SERVE ON COMMITTEE'
/Q4 'HOW OFTEN USE FILM'
/Q6A 'APPROACH - HOUR'
/Q6B 'APPROACH - HALF'
/Q7A 'INVOLVE TOO MUCH TIME - HOUR'
/Q7B 'INVOLVE TOO MUCH TIME - HALF'
/Q8A 'NOT EFFECTIVE TOOLS - HOUR'
/Q8B 'NOT EFFECTIVE TOOLS - HALF'
/Q9A 'USE EXPERT OPINION - HOUR'
/Q9B 'USE EXPERT OPINION - HALF'
/Q10A 'COMPARE QUALITY - HOUR'
/Q10B 'COMPARE QUALITY - HALF'
/Q11A 'OVERALL QUALITY - HOUR'
/Q11B 'OVERALL QUALITY - HALF'
/Q12 'VISUAL IMAGES'
/Q13 'TOO DIFFICULT'
/Q14 'HOW HELPFUL'
/Q15 'RATE AMOUNT OF MATERIAL'
/Q16 'RATE DIFFICULTY LEVEL'
/Q17 'ACADEMIC CONTENT'
/Q18 'INFORMATIVE'
/Q19 'PRESENT RELEVANT ISSUES'
/Q20 'MATERIALS COMPLEMENT'
/Q21 'APPROACH CORRESPOND'
/Q22 'APPROPRIATE LEVEL COURSE'
/Q23A 'WESTERN CIV'
/Q23B 'WORLD CIV'
/Q23C 'EUROPEAN HISTORY'
/Q23D 'RENAISSANCE'
/Q24 'WOULD RECOMMEND'
```

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/PQ6A 'APPROACH - HOUR'
/PQ6B 'APPROACH - HALF'
/PQ7A 'INVOLVE TOO MUCH TIME - HOUR'
/PQ7B 'INVOLVE TOO MUCH TIME - HALF'
/PQ8A 'NOT EFFECTIVE TOOLS - HOUR'
/PQ8B 'NOT EFFECTIVE TOOLS - HALF'
/PQ9A 'USE EXPERT OPINION - HOUR'
/PQ9B 'USE EXPERT OPINION - HALF'
/PQ10A 'COMPARE QUALITY - HOUR'
/PQ10B 'COMPARE QUALITY - HALF'
/PQ11A 'OVERALL QUALITY - HOUR'
/PQ11B 'OVERALL QUALITY - HALF'
/PQ12 'VISUAL IMAGES'
/PQ13 'TOO DIFFICULT'
/PQ14 'HOW HELPFUL'
/PQ15 'RATE AMOUNT OF MATERIAL'
/PQ16 'RATE DIFFICULTY LEVEL'
/PQ17 'ACADEMIC CONTENT'
/PQ18 'INFORMATIVE'
/PQ19 'PRESENT RELEVANT ISSUES'
/PQ20 'MATERIALS COMPLEMENT'
/PQ21 'APPROACH CORRESPOND'
/PQ22 'APPROPRIATE LEVEL COURSE'
/PQ23A 'WESTERN CIV'
/PQ23B 'WORLD CIV'
/PQ23C 'EUROPEAN HISTORY'
/PQ23D 'RENAISSANCE'
/PQ24 'WOULD RECOMMEND'
/PQ25 'WORKSHOP - IDEAS'
/PQ26 'OVERCOMING BARRIERS'
/PQ27 'HOW LIKELY USE MATERIALS'
/LOC 'TESTING LOCATION'.

*RECODES.
RECODE Q7A TO Q8B Q13 PQ7A TO PQ8B PQ13 (1=5) (2=4) (3=3) (4=2) (5=1).



***VALUE LABELS.
VALUE LABELS Q1 1 'HIGH SCHOOL' 2 'TWO-YEAR COLLEGE' 3 'FOUR-YEAR COLLEGE'
/Q2 1 'HIGH SCHOOL TEACHER' 2 'COLLEGE INSTRUCTOR' 3 'COLL ASST PROF'
4 'COLL ASSOC PROF' 5 'COLL PROF'
/Q23A Q23B Q23C Q23D PQ23A PQ23B PQ23C PQ23D 1 'YES' 2 'NO'
/Q3 Q24 PQ24 1 'NO' 2 'YES'
/Q4 1 'NEVER' 2 'ONCE EVERY FEW SEM' 3 'ONCE A SEMESTER'
4 'A FEW TIMES A SEM' 5 'MONTHLY' 6 'WEEKLY'
/Q6A Q6B Q12 PQ6A PQ6B PQ12 1 'STRONGLY DISAGREE' 2 'DISAGREE' 3 'CANNOT DECIDE'
4 'AGREE' 5 'STRONGLY AGREE'
/Q7A Q7B Q8A Q8B Q13 PQ7A PQ7B PQ8A PQ8B PQ13 1 'STRONGLY AGREE' 2 'AGREE'
3 'CANNOT DECIDE' 4 'DISAGREE' 5 'STRONGLY DISAGREE'
/Q9A Q9B Q14 Q19 Q20 Q21 PQ9A PQ9B PQ14 PQ19 PQ20 PQ21 PQ25 PQ26
1 'NOT AT ALL' 2 'A LITTLE' 3 'SOMEWHAT' 4 'VERY'
/Q10A Q10B PQ10A PQ10B 1 'WORSE' 2 'THE SAME' 3 'BETTER'
/Q11A Q11B PQ11A PQ11B 1 'POOR' 2 'FAIR' 3 'GOOD' 4 'EXCELLENT'
```

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/Q15 PQ15 1 'MUCH TOO LITTLE' 2 'TOO LITTLE' 3 'JUST ABOUT RIGHT' 4 'TOO MUCH'
5 'MUCH TOO MUCH'
/Q16 PQ16 1 'MUCH TOO EASY' 2 'TOO EASY' 3 'JUST ABOUT RIGHT' 4 'TOO DIFFICULT'
5 'MUCH TOO DIFFICULT'
/Q17 PQ17 1 'VERY INAPPROPRIATE' 2 'SOMEWHAT INAPPROPRIATE'
3 'A LITTLE INAPPROPRIATE' 4 'NEITHER' 5 'A LITTLE APPROPRIATE'
6 'SOMEWHAT APPROPRIATE' 7 'VERY APPROPRIATE'
/Q18 PQ18 1 'VERY UNINFORMATIVE' 2 'SOMEWHAT UNINFORMATIVE'
3 'A LITTLE UNINFORMATIVE' 4 'NEITHER' 5 'A LITTLE INFORMATIVE'
6 'SOMEWHAT INFORMATIVE' 7 'VERY INFORMATIVE'
/Q22 PQ22 1 'INTRODUCTORY UNDERGRADUATE' 2 'INTERMEDIATE UNDERGRADUATE'
3 'ADVANCED UNDERGRADUATE' 4 'GRADUATE' 5 'MORE THAN ONE'
/PQ27 1 'MUCH LESS LIKELY' 2 'LESS LIKELY' 3 'ABOUT THE SAME'
4 'MORE LIKELY' 5 'MUCH MORE LIKELY'
/LOC 1 'CHICAGO' 2 'ATLANTA' 3 'PHILADELPHIA' 4 'BOSTON' 5 'SAN FRANCISCO'
     6 'DALLAS'.


*COMPARE PRE AND POST SCORES.
COMPUTE CHANGE1=(PQ6A-Q6A).
COMPUTE CHANGE2=(PQ6B-Q6B).
COMPUTE CHANGE3=(PQ7A-Q7A).
COMPUTE CHANGE4=(PQ7B-Q7B).
COMPUTE CHANGE5=(PQ8A-Q8A).
COMPUTE CHANGE6=(PQ8B-Q8B).
COMPUTE CHANGE7=(PQ9A-Q9A).
COMPUTE CHANGE8=(PQ9B-Q9B).
COMPUTE CHANGE9=(PQ10A-Q10A).
COMPUTE CHANGE10=(PQ10B-Q10B).
COMPUTE CHANGE11=(PQ11A-Q11A).
COMPUTE CHANGE12=(PQ11B-Q11B).
COMPUTE CHANGE13=(PQ12-Q12).
COMPUTE CHANGE14=(PQ13-Q13).
COMPUTE CHANGE15=(PQ14-Q14).
COMPUTE CHANGE16=(PQ15-Q15).
COMPUTE CHANGE17=(PQ16-Q16).
COMPUTE CHANGE18=(PQ17-Q17).
COMPUTE CHANGE19=(PQ18-Q18).
COMPUTE CHANGE20=(PQ19-Q19).
COMPUTE CHANGE21=(PQ20-Q20).
COMPUTE CHANGE22=(PQ21-Q21).
COMPUTE CHANGE23=(PQ22-Q22).
COMPUTE CHANGE24=(PQ23A-Q23A).
COMPUTE CHANGE25=(PQ23B-Q23B).
COMPUTE CHANGE26=(PQ23C-Q23C).
COMPUTE CHANGE27=(PQ23D-Q23D).
COMPUTE CHANGE28=(PQ24-Q24).


*VARIABLE LABELS.
VARIABLE LABELS CHANGE1 'APPROACH - HOUR'
/CHANGE2 'APPROACH - HALF'
/CHANGE3 'REQUIREMENTS - HOUR'
/CHANGE4 'REQUIREMENTS - HALF'
```

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/CHANGE5 'EFFECTIVE TOOLS - HOUR'
/CHANGE6 'EFFECTIVE TOOLS - HALF'
/CHANGE7 'USE EXPERT OPINION - HOUR'
/CHANGE8 'USE EXPERT OPINION - HALF'
/CHANGE9 'COMPARE QUALITY - HOUR'
/CHANGE10 'COMPARE QUALITY - HALF'
/CHANGE11 'OVERALL QUALITY - HOUR'
/CHANGE12 'OVERALL QUALITY - HALF'
/CHANGE13 'VISUAL IMAGES'
/CHANGE14 'TOO DIFFICULT'
/CHANGE15 'HOW HELPFUL'
/CHANGE16 'RATE AMOUNT OF MATERIAL'
/CHANGE17 'RATE DIFFICULTY LEVEL'
/CHANGE18 'ACADEMIC CONTENT'
/CHANGE19 'INFORMATIVE'
/CHANGE20 'PRESENT RELEVANT ISSUES'
/CHANGE21 'MATERIALS COMPLEMENT'
/CHANGE22 'APPROACH CORRESPOND'
/CHANGE23 'APPROPRIATE LEVEL COURSE'
/CHANGE24 'WESTERN CIV'
/CHANGE25 'WORLD CIV'
/CHANGE26 'EUROPEAN HISTORY'
/CHANGE27 'RENAISSANCE'
/CHANGE28 'WOULD RECOMMEND'.


FREQUENCIES VARIABLES Q1 TO Q4 Q6A TO Q24 PQ6A TO PQ27 CHANGE1 TO CHANGE28 LOC
 /FORMAT=ONEPAGE
 /STATISTICS=DEF MEDIAN SEMEAN.

*WORK.SYS IS THE SYSTEM FILE FOR THE CHICAGO DATA ONLY.  WORK2.SYS IS FOR ALL
*THE DATA.
*WORK3.SYS IS THE DATA FOR CHICAGO, ATLANTA, PHILLY, BOSTON, SAN FRANCISCO, AND
DALLAS.

SAVE OUTFILE 'WORK3.SYS'.
*FINISH.


***RECODE OUTLIERS 5/16/94.

SET LISTING='RECODE.LIS'/EJECT=ON/SCREEN=OFF/ECHO=ON/COMPRESSION=ON.
GET FILE='WORK3.SYS'.

RECODE Q9B (6=SYSMIS).
RECODE Q18 (8=SYSMIS).

FREQUENCIES VARIABLES Q1 TO Q4 Q6A TO Q24 PQ6A TO PQ27 CHANGE1 TO CHANGE28 LOC
 /FORMAT=ONEPAGE
 /STATISTICS=DEF MEDIAN SEMEAN.

SAVE OUTFILE 'WORK3.SYS'.
FINISH.
```

Q1 SCHOOL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
HIGH SCHOOL	1	15	8.1	8.1	8.1
TWO-YEAR COLLEGE	2	96	51.6	51.9	60.0
FOUR-YEAR COLLEGE	3	74	39.8	40.0	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	2.319	Std err	.045	Median	2.000
Std dev	.618	Minimum	1.000	Maximum	3.000

Valid cases 185 Missing cases 1

- -

Q2 POSITION

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
HIGH SCHOOL TEACHER	1	15	8.1	8.1	8.1
COLLEGE INSTRUCTOR	2	50	26.9	27.0	35.1
COLL ASST PROF	3	33	17.7	17.8	53.0
COLL ASSOC PROF	4	31	16.7	16.8	69.7
COLL PROF	5	56	30.1	30.3	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	3.341	Std err	.100	Median	3.000
Std dev	1.366	Minimum	1.000	Maximum	5.000

Valid cases 185 Missing cases 1

Q3 SERVE ON COMMITTEE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NO	1	102	54.8	55.4	55.4
YES	2	82	44.1	44.6	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	1.446	Std err	.037	Median	1.000
Std dev	.498	Minimum	1.000	Maximum	2.000

Valid cases 184 Missing cases 2

- -

Q4 HOW OFTEN USE FILM

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NEVER	1	5	2.7	2.7	2.7
ONCE EVERY FEW SEM	2	6	3.2	3.3	6.0
ONCE A SEMESTER	3	18	9.7	9.8	15.8
A FEW TIMES A SEM	4	101	54.3	54.9	70.7
MONTHLY	5	25	13.4	13.6	84.2
WEEKLY	6	29	15.6	15.8	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	4.207	Std err	.081	Median	4.000
Std dev	1.097	Minimum	1.000	Maximum	6.000

Valid cases 184 Missing cases 2

Q6A APPROACH - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1	5	2.7	2.7	2.7
DISAGREE	2	22	11.8	12.1	14.8
CANNOT DECIDE	3	38	20.4	20.9	35.7
AGREE	4	78	41.9	42.9	78.6
STRONGLY AGREE	5	39	21.0	21.4	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	3.681	Std err	.076	Median	4.000
Std dev	1.029	Minimum	1.000	Maximum	5.000

Valid cases 182 Missing cases 4

- -

Q6B APPROACH - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
DISAGREE	2	10	5.4	5.4	5.4
CANNOT DECIDE	3	24	12.9	13.0	18.4
AGREE	4	82	44.1	44.3	62.7
STRONGLY AGREE	5	69	37.1	37.3	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	4.135	Std err	.062	Median	4.000
Std dev	.839	Minimum	2.000	Maximum	5.000

Valid cases 185 Missing cases 1

Q7A INVOLVE TOO MUCH TIME - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	6	3.2	3.3	3.3
AGREE	2	23	12.4	12.6	15.8
CANNOT DECIDE	3	24	12.9	13.1	29.0
DISAGREE	4	74	39.8	40.4	69.4
STRONGLY DISAGREE	5	56	30.1	30.6	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	3.825	Std err	.081	Median	4.000
Std dev	1.100	Minimum	1.000	Maximum	5.000

Valid cases 183 Missing cases 3

- -

Q7B INVOLVE TOO MUCH TIME - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	2	1.1	1.1	1.1
AGREE	2	11	5.9	6.0	7.1
CANNOT DECIDE	3	11	5.9	6.0	13.1
DISAGREE	4	81	43.5	44.3	57.4
STRONGLY DISAGREE	5	78	41.9	42.6	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	4.213	Std err	.065	Median	4.000
Std dev	.885	Minimum	1.000	Maximum	5.000

Valid cases 183 Missing cases 3

Q8A NOT EFFECTIVE TOOLS - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	3	1.6	1.6	1.6
AGREE	2	12	6.5	6.5	8.2
CANNOT DECIDE	3	16	8.6	8.7	16.8
DISAGREE	4	66	35.5	35.9	52.7
STRONGLY DISAGREE	5	87	46.8	47.3	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	4.207	Std err	.071	Median	4.000
Std dev	.964	Minimum	1.000	Maximum	5.000

Valid cases 184 Missing cases 2

- -

Q8B NOT EFFECTIVE TOOLS - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	3	1.6	1.6	1.6
AGREE	2	7	3.8	3.8	5.5
CANNOT DECIDE	3	14	7.5	7.7	13.1
DISAGREE	4	66	35.5	36.1	49.2
STRONGLY DISAGREE	5	93	50.0	50.8	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	4.306	Std err	.066	Median	5.000
Std dev	.892	Minimum	1.000	Maximum	5.000

Valid cases 183 Missing cases 3

Q9A USE EXPERT OPINION - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	2	1.1	1.1	1.1
A LITTLE	2	19	10.2	10.3	11.4
SOMEWHAT	3	62	33.3	33.5	44.9
VERY	4	102	54.8	55.1	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	3.427	Std err	.053	Median	4.000
Std dev	.720	Minimum	1.000	Maximum	4.000

Valid cases 185 Missing cases 1

- -

Q9B USE EXPERT OPINION - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE	2	16	8.6	8.7	8.7
SOMEWHAT	3	57	30.6	31.0	39.7
VERY	4	111	59.7	60.3	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	3.516	Std err	.048	Median	4.000
Std dev	.653	Minimum	2.000	Maximum	4.000

Valid cases 184 Missing cases 2

Q10A COMPARE QUALITY - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
WORSE	1	13	7.0	7.7	7.7
THE SAME	2	62	33.3	36.9	44.6
BETTER	3	93	50.0	55.4	100.0
	.	18	9.7	Missing	
	Total	186	100.0	100.0	

Mean	2.476	Std err	.049	Median	3.000
Std dev	.638	Minimum	1.000	Maximum	3.000

Valid cases 168 Missing cases 18

- -

Q10B COMPARE QUALITY - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
WORSE	1	7	3.8	4.2	4.2
THE SAME	2	68	36.6	40.5	44.6
BETTER	3	93	50.0	55.4	100.0
	.	18	9.7	Missing	
	Total	186	100.0	100.0	

Mean	2.512	Std err	.045	Median	3.000
Std dev	.579	Minimum	1.000	Maximum	3.000

Valid cases 168 Missing cases 18

Q11A OVERALL QUALITY - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
POOR	1	2	1.1	1.1	1.1
FAIR	2	13	7.0	7.1	8.2
GOOD	3	77	41.4	41.8	50.0
EXCELLENT	4	92	49.5	50.0	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	3.408	Std err	.049	Median	3.500
Std dev	.671	Minimum	1.000	Maximum	4.000

Valid cases 184 Missing cases 2

- -

Q11B OVERALL QUALITY - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
POOR	1	1	.5	.5	.5
FAIR	2	22	11.8	12.0	12.5
GOOD	3	77	41.4	41.8	54.3
EXCELLENT	4	84	45.2	45.7	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	3.326	Std err	.052	Median	3.000
Std dev	.703	Minimum	1.000	Maximum	4.000

Valid cases 184 Missing cases 2

Q12 VISUAL IMAGES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1	4	2.2	2.2	2.2
DISAGREE	2	3	1.6	1.6	3.8
CANNOT DECIDE	3	6	3.2	3.2	7.0
AGREE	4	103	55.4	55.4	62.4
STRONGLY AGREE	5	70	37.6	37.6	100.0
	Total	186	100.0	100.0	

Mean	4.247	Std err	.057	Median	4.000
Std dev	.780	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

- -

Q13 TOO DIFFICULT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	3	1.6	1.6	1.6
AGREE	2	11	5.9	5.9	7.6
CANNOT DECIDE	3	23	12.4	12.4	20.0
DISAGREE	4	90	48.4	48.6	68.6
STRONGLY DISAGREE	5	58	31.2	31.4	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	4.022	Std err	.067	Median	4.000
Std dev	.909	Minimum	1.000	Maximum	5.000

Valid cases 185 Missing cases 1

Q14 HOW HELPFUL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	1	.5	.5	.5
A LITTLE	2	9	4.8	4.9	5.4
SOMEWHAT	3	83	44.6	44.9	50.3
VERY	4	92	49.5	49.7	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	3.438	Std err	.045	Median	3.000
Std dev	.615	Minimum	1.000	Maximum	4.000

Valid cases 185 Missing cases 1

- -

Q15 RATE AMOUNT OF MATERIAL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
TOO LITTLE	2	21	11.3	11.3	11.3
JUST ABOUT RIGHT	3	111	59.7	59.7	71.0
TOO MUCH	4	51	27.4	27.4	98.4
MUCH TOO MUCH	5	3	1.6	1.6	100.0
	Total	186	100.0	100.0	

Mean	3.194	Std err	.047	Median	3.000
Std dev	.645	Minimum	2.000	Maximum	5.000

Valid cases 186 Missing cases 0

Q16 RATE DIFFICULTY LEVEL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
TOO EASY	2	8	4.3	4.5	4.5
JUST ABOUT RIGHT	3	125	67.2	71.0	75.6
TOO DIFFICULT	4	40	21.5	22.7	98.3
MUCH TOO DIFFICULT	5	3	1.6	1.7	100.0
	.	10	5.4	Missing	
	Total	186	100.0	100.0	

Mean	3.216	Std err	.041	Median	3.000
Std dev	.544	Minimum	2.000	Maximum	5.000

Valid cases 176 Missing cases 10

- -

Q17 ACADEMIC CONTENT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
VERY INAPPROPRIATE	1	1	.5	.5	.5
SOMEWHAT INAPPROPRIA	2	8	4.3	4.3	4.9
A LITTLE INAPPROPRIA	3	12	6.5	6.5	11.4
NEITHER	4	1	.5	.5	11.9
A LITTLE APPROPRIATE	5	20	10.8	10.8	22.7
SOMEWHAT APPROPRIATE	6	83	44.6	44.9	67.6
VERY APPROPRIATE	7	60	32.3	32.4	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	5.811	Std err	.100	Median	6.000
Std dev	1.356	Minimum	1.000	Maximum	7.000

Valid cases 185 Missing cases 1

Q18 INFORMATIVE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
VERY UNINFORMATIVE	1	6	3.2	3.3	3.3
SOMEWHAT UNINFORMATI	2	4	2.2	2.2	5.4
A LITTLE UNINFORMATI	3	2	1.1	1.1	6.5
NEITHER	4	1	.5	.5	7.1
A LITTLE INFORMATIVE	5	18	9.7	9.8	16.8
SOMEWHAT INFORMATIVE	6	72	38.7	39.1	56.0
VERY INFORMATIVE	7	81	43.5	44.0	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	6.049	Std err	.100	Median	6.000
Std dev	1.352	Minimum	1.000	Maximum	7.000

Valid cases 184 Missing cases 2

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Q19 PRESENT RELEVANT ISSUES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE	2	3	1.6	1.6	1.6
SOMEWHAT	3	55	29.6	29.6	31.2
VERY	4	128	68.8	68.8	100.0
	Total	186	100.0	100.0	

Mean	3.672	Std err	.037	Median	4.000
Std dev	.504	Minimum	2.000	Maximum	4.000

Valid cases 186 Missing cases 0

Q20 MATERIALS COMPLEMENT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE	2	6	3.2	3.4	3.4
SOMEWHAT	3	42	22.6	23.7	27.1
VERY	4	129	69.4	72.9	100.0
	.	9	4.8	Missing	
	Total	186	100.0	100.0	

Mean	3.695	Std err	.040	Median	4.000
Std dev	.530	Minimum	2.000	Maximum	4.000

Valid cases 177 Missing cases 9

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Q21 APPROACH CORRESPOND

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	4	2.2	2.2	2.2
A LITTLE	2	37	19.9	20.3	22.5
SOMEWHAT	3	99	53.2	54.4	76.9
VERY	4	42	22.6	23.1	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	2.984	Std err	.054	Median	3.000
Std dev	.724	Minimum	1.000	Maximum	4.000

Valid cases 182 Missing cases 4

Q22 APPROPRIATE LEVEL COURSE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
INTRODUCTORY UNDERGR	1	51	27.4	27.9	27.9
INTERMEDIATE UNDERGR	2	79	42.5	43.2	71.0
ADVANCED UNDERGRADUA	3	17	9.1	9.3	80.3
MORE THAN ONE	5	36	19.4	19.7	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	2.404	Std err	.104	Median	2.000
Std dev	1.410	Minimum	1.000	Maximum	5.000

Valid cases 183 Missing cases 3

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Q23A WESTERN CIV

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	153	82.3	83.2	83.2
NO	2	31	16.7	16.8	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	1.168	Std err	.028	Median	1.000
Std dev	.375	Minimum	1.000	Maximum	2.000

Valid cases 184 Missing cases 2

Q23B WORLD CIV

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	75	40.3	40.8	40.8
NO	2	109	58.6	59.2	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	1.592	Std err	.036	Median	2.000
Std dev	.493	Minimum	1.000	Maximum	2.000

Valid cases 184 Missing cases 2

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Q23C EUROPEAN HISTORY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	125	67.2	67.9	67.9
NO	2	59	31.7	32.1	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	1.321	Std err	.035	Median	1.000
Std dev	.468	Minimum	1.000	Maximum	2.000

Valid cases 184 Missing cases 2

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Q23D RENAISSANCE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	149	80.1	81.0	81.0
NO	2	35	18.8	19.0	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	1.190	Std err	.029	Median	1.000
Std dev	.394	Minimum	1.000	Maximum	2.000

Valid cases 184 Missing cases 2

Q24 WOULD RECOMMEND

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NO	1	8	4.3	4.4	4.4
YES	2	175	94.1	95.6	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	1.956	Std err	.015	Median	2.000
Std dev	.205	Minimum	1.000	Maximum	2.000

Valid cases 183 Missing cases 3

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PQ6A APPROACH - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1	7	3.8	3.8	3.8
DISAGREE	2	10	5.4	5.4	9.1
CANNOT DECIDE	3	11	5.9	5.9	15.1
AGREE	4	86	46.2	46.2	61.3
STRONGLY AGREE	5	72	38.7	38.7	100.0
	Total	186	100.0	100.0	

Mean	4.108	Std err	.073	Median	4.000
Std dev	.997	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

PQ6B APPROACH - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1	2	1.1	1.1	1.1
DISAGREE	2	6	3.2	3.2	4.3
CANNOT DECIDE	3	14	7.5	7.5	11.8
AGREE	4	77	41.4	41.4	53.2
STRONGLY AGREE	5	87	46.8	46.8	100.0
	Total	186	100.0	100.0	

Mean	4.296	Std err	.061	Median	4.000
Std dev	.828	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

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PQ7A INVOLVE TOO MUCH TIME - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	7	3.8	3.8	3.8
AGREE	2	15	8.1	8.1	11.8
CANNOT DECIDE	3	13	7.0	7.0	18.8
DISAGREE	4	74	39.8	39.8	58.6
STRONGLY DISAGREE	5	77	41.4	41.4	100.0
	Total	186	100.0	100.0	

Mean	4.070	Std err	.079	Median	4.000
Std dev	1.071	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

PQ7B INVOLVE TOO MUCH TIME - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	4	2.2	2.2	2.2
AGREE	2	10	5.4	5.4	7.5
CANNOT DECIDE	3	8	4.3	4.3	11.8
DISAGREE	4	62	33.3	33.3	45.2
STRONGLY DISAGREE	5	102	54.8	54.8	100.0
	Total	186	100.0	100.0	

Mean	4.333	Std err	.069	Median	5.000
Std dev	.945	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

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PQ8A NOT EFFECTIVE TOOLS - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	4	2.2	2.2	2.2
AGREE	2	7	3.8	3.8	5.9
CANNOT DECIDE	3	10	5.4	5.4	11.3
DISAGREE	4	55	29.6	29.6	40.9
STRONGLY DISAGREE	5	110	59.1	59.1	100.0
	Total	186	100.0	100.0	

Mean	4.398	Std err	.067	Median	5.000
Std dev	.914	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

PQ8B NOT EFFECTIVE TOOLS - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE	1	3	1.6	1.6	1.6
AGREE	2	7	3.8	3.8	5.4
CANNOT DECIDE	3	8	4.3	4.3	9.7
DISAGREE	4	44	23.7	23.7	33.3
STRONGLY DISAGREE	5	124	66.7	66.7	100.0
	Total	186	100.0	100.0	

Mean	4.500	Std err	.064	Median	5.000
Std dev	.871	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

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PQ9A USE EXPERT OPINION - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	1	.5	.5	.5
A LITTLE	2	15	8.1	8.1	8.6
SOMEWHAT	3	68	36.6	36.8	45.4
VERY	4	101	54.3	54.6	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	3.454	Std err	.049	Median	4.000
Std dev	.667	Minimum	1.000	Maximum	4.000

Valid cases 185 Missing cases 1

PQ9B USE EXPERT OPINION - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	2	1.1	1.1	1.1
A LITTLE	2	7	3.8	3.8	4.9
SOMEWHAT	3	66	35.5	35.7	40.5
VERY	4	110	59.1	59.5	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	3.535	Std err	.046	Median	4.000
Std dev	.626	Minimum	1.000	Maximum	4.000

Valid cases 185 Missing cases 1

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PQ10B COMPARE QUALITY - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
WORSE	1	12	6.5	7.0	7.0
THE SAME	2	56	30.1	32.7	39.8
BETTER	3	103	55.4	60.2	100.0
	.	15	8.1	Missing	
	Total	186	100.0	100.0	

Mean	2.532	Std err	.048	Median	3.000
Std dev	.626	Minimum	1.000	Maximum	3.000

Valid cases 171 Missing cases 15

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PQ11A OVERALL QUALITY - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
POOR	1	1	.5	.5	.5
FAIR	2	7	3.8	3.8	4.3
GOOD	3	64	34.4	34.4	38.7
EXCELLENT	4	114	61.3	61.3	100.0
	Total	186	100.0	100.0	

Mean	3.565	Std err	.044	Median	4.000
Std dev	.596	Minimum	1.000	Maximum	4.000

Valid cases 186 Missing cases 0

PQ11B OVERALL QUALITY - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
FAIR	2	13	7.0	7.0	7.0
GOOD	3	77	41.4	41.4	48.4
EXCELLENT	4	96	51.6	51.6	100.0
	Total	186	100.0	100.0	

Mean	3.446	Std err	.046	Median	4.000
Std dev	.624	Minimum	2.000	Maximum	4.000

Valid cases 186 Missing cases 0

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PQ12 VISUAL IMAGES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE	1	1	.5	.5	.5
CANNOT DECIDE	3	5	2.7	2.7	3.2
AGREE	4	83	44.6	44.6	47.8
STRONGLY AGREE	5	97	52.2	52.2	100.0
	Total	186	100.0	100.0	

Mean	4.478	Std err	.045	Median	5.000
Std dev	.608	Minimum	1.000	Maximum	5.000

Valid cases 186 Missing cases 0

PQ13 TOO DIFFICULT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
AGREE	2	14	7.5	7.5	7.5
CANNOT DECIDE	3	14	7.5	7.5	15.1
DISAGREE	4	79	42.5	42.5	57.5
STRONGLY DISAGREE	5	79	42.5	42.5	100.0
	Total	186	100.0	100.0	

Mean	4.199	Std err	.064	Median	4.000
Std dev	.875	Minimum	2.000	Maximum	5.000

Valid cases 186 Missing cases 0

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PQ14 HOW HELPFUL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE	2	16	8.6	8.6	8.6
SOMEWHAT	3	65	34.9	34.9	43.5
VERY	4	105	56.5	56.5	100.0
	Total	186	100.0	100.0	

Mean	3.478	Std err	.048	Median	4.000
Std dev	.651	Minimum	2.000	Maximum	4.000

Valid cases 186 Missing cases 0

PQ15 RATE AMOUNT OF MATERIAL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
TOO LITTLE	2	11	5.9	5.9	5.9
JUST ABOUT RIGHT	3	130	69.9	70.3	76.2
TOO MUCH	4	38	20.4	20.5	96.8
MUCH TOO MUCH	5	6	3.2	3.2	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	3.211	Std err	.044	Median	3.000
Std dev	.593	Minimum	2.000	Maximum	5.000

Valid cases 185 Missing cases 1

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PQ16 RATE DIFFICULTY LEVEL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
TOO EASY	2	4	2.2	2.2	2.2
JUST ABOUT RIGHT	3	139	74.7	77.2	79.4
TOO DIFFICULT	4	35	18.8	19.4	98.9
MUCH TOO DIFFICULT	5	2	1.1	1.1	100.0
	.	6	3.2	Missing	
	Total	186	100.0	100.0	

Mean	3.194	Std err	.035	Median	3.000
Std dev	.474	Minimum	2.000	Maximum	5.000

Valid cases 180 Missing cases 6

PQ17 ACADEMIC CONTENT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
VERY INAPPROPRIATE	1	3	1.6	1.6	1.6
SOMEWHAT INAPPROPRIA	2	5	2.7	2.7	4.3
A LITTLE INAPPROPRIA	3	3	1.6	1.6	5.9
NEITHER	4	2	1.1	1.1	7.0
A LITTLE APPROPRIATE	5	17	9.1	9.2	16.2
SOMEWHAT APPROPRIATE	6	85	45.7	45.9	62.2
VERY APPROPRIATE	7	70	37.6	37.8	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	6.027	Std err	.090	Median	6.000
Std dev	1.227	Minimum	1.000	Maximum	7.000

Valid cases 185 Missing cases 1

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PQ19 PRESENT RELEVANT ISSUES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE	2	2	1.1	1.1	1.1
SOMEWHAT	3	60	32.3	32.8	33.9
VERY	4	121	65.1	66.1	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	3.650	Std err	.037	Median	4.000
Std dev	.501	Minimum	2.000	Maximum	4.000

Valid cases 183 Missing cases 3

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PQ20 MATERIALS COMPLEMENT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE	2	3	1.6	1.7	1.7
SOMEWHAT	3	30	16.1	16.9	18.5
VERY	4	145	78.0	81.5	100.0
	.	8	4.3	Missing	
	Total	186	100.0	100.0	

Mean	3.798	Std err	.033	Median	4.000
Std dev	.443	Minimum	2.000	Maximum	4.000

Valid cases 178 Missing cases 8

PQ21 APPROACH CORRESPOND

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	6	3.2	3.3	3.3
A LITTLE	2	36	19.4	19.8	23.1
SOMEWHAT	3	96	51.6	52.7	75.8
VERY	4	44	23.7	24.2	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	2.978	Std err	.056	Median	3.000
Std dev	.758	Minimum	1.000	Maximum	4.000

Valid cases 182 Missing cases 4

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PQ22 APPROPRIATE LEVEL COURSE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
INTRODUCTORY UNDERGR	1	50	26.9	27.0	27.0
INTERMEDIATE UNDERGR	2	84	45.2	45.4	72.4
ADVANCED UNDERGRADUA	3	19	10.2	10.3	82.7
GRADUATE	4	1	.5	.5	83.2
MORE THAN ONE	5	31	16.7	16.8	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	2.346	Std err	.098	Median	2.000
Std dev	1.339	Minimum	1.000	Maximum	5.000

Valid cases 185 Missing cases 1

PQ23A WESTERN CIV

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	154	82.8	84.6	84.6
NO	2	28	15.1	15.4	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	1.154	Std err	.027	Median	1.000
Std dev	.362	Minimum	1.000	Maximum	2.000

Valid cases 182 Missing cases 4

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PQ23B WORLD CIV

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	73	39.2	40.1	40.1
NO	2	109	58.6	59.9	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	1.599	Std err	.036	Median	2.000
Std dev	.491	Minimum	1.000	Maximum	2.000

Valid cases 182 Missing cases 4

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PQ23C EUROPEAN HISTORY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	137	73.7	75.3	75.3
NO	2	45	24.2	24.7	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	1.247	Std err	.032	Median	1.000
Std dev	.433	Minimum	1.000	Maximum	2.000

Valid cases 182 Missing cases 4

PQ23D RENAISSANCE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
YES	1	147	79.0	80.8	80.8
NO	2	35	18.8	19.2	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	1.192	Std err	.029	Median	1.000
Std dev	.395	Minimum	1.000	Maximum	2.000

Valid cases 182 Missing cases 4

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PQ25 WORKSHOP - IDEAS

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	2	1.1	1.1	1.1
A LITTLE	2	4	2.2	2.2	3.3
SOMEWHAT	3	18	9.7	9.8	13.0
VERY	4	160	86.0	87.0	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	3.826	Std err	.037	Median	4.000
Std dev	.504	Minimum	1.000	Maximum	4.000

Valid cases 184 Missing cases 2

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PQ26 OVERCOMING BARRIERS

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	1	4	2.2	2.2	2.2
A LITTLE	2	7	3.8	3.8	6.0
SOMEWHAT	3	44	23.7	24.0	30.1
VERY	4	128	68.8	69.9	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	3.617	Std err	.049	Median	4.000
Std dev	.668	Minimum	1.000	Maximum	4.000

Valid cases 183 Missing cases 3

PQ27 HOW LIKELY USE MATERIALS

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
MUCH LESS LIKELY	1	3	1.6	1.6	1.6
ABOUT THE SAME	3	18	9.7	9.8	11.4
MORE LIKELY	4	75	40.3	40.8	52.2
MUCH MORE LIKELY	5	88	47.3	47.8	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	4.332	Std err	.058	Median	4.000
Std dev	.785	Minimum	1.000	Maximum	5.000

Valid cases 184 Missing cases 2

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CHANGE1 APPROACH - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-3.00	2	1.1	1.1	1.1
	-2.00	1	.5	.5	1.6
	-1.00	15	8.1	8.2	9.9
	.00	90	48.4	49.5	59.3
	1.00	55	29.6	30.2	89.6
	2.00	12	6.5	6.6	96.2
	3.00	5	2.7	2.7	98.9
	4.00	2	1.1	1.1	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	.434	Std err	.074	Median	.000
Std dev	1.005	Minimum	-3.000	Maximum	4.000

Valid cases 182 Missing cases 4

CHANGE2 APPROACH - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-4.00	1	.5	.5	.5
	-3.00	2	1.1	1.1	1.6
	-2.00	2	1.1	1.1	2.7
	-1.00	22	11.8	11.9	14.6
	.00	96	51.6	51.9	66.5
	1.00	59	31.7	31.9	98.4
	2.00	3	1.6	1.6	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	.157	Std err	.062	Median	.000
Std dev	.842	Minimum	-4.000	Maximum	2.000

Valid cases 185 Missing cases 1

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CHANGE3 REQUIREMENTS - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-4.00	1	.5	.5	.5
	-3.00	3	1.6	1.6	2.2
	-2.00	5	2.7	2.7	4.9
	-1.00	19	10.2	10.4	15.3
	.00	94	50.5	51.4	66.7
	1.00	41	22.0	22.4	89.1
	2.00	15	8.1	3.2	97.3
	3.00	4	2.2	2.2	99.5
	4.00	1	.5	.5	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	.246	Std err	.082	Median	.000
Std dev	1.109	Minimum	-4.000	Maximum	4.000

Valid cases 183 Missing cases 3

CHANGE4 REQUIREMENTS - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-4.00	1	.5	.5	.5
	-3.00	4	2.2	2.2	2.7
	-2.00	5	2.7	2.7	5.5
	-1.00	17	9.1	9.3	14.8
	.00	107	57.5	58.5	73.2
	1.00	39	21.0	21.3	94.5
	2.00	4	2.2	2.2	96.7
	3.00	5	2.7	2.7	99.5
	4.00	1	.5	.5	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	.126	Std err	.078	Median	.000
Std dev	1.054	Minimum	-4.000	Maximum	4.000

Valid cases 183 Missing cases 3

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CHANGE5 EFFECTIVE TOOLS - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-4.00	2	1.1	1.1	1.1
	-2.00	3	1.6	1.6	2.7
	-1.00	21	11.3	11.4	14.1
	.00	103	55.4	56.0	70.1
	1.00	44	23.7	23.9	94.0
	2.00	8	4.3	4.3	98.4
	3.00	3	1.6	1.6	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	.185	Std err	.069	Median	.000
Std dev	.940	Minimum	-4.000	Maximum	3.000

Valid cases 184 Missing cases 2

CHANGE6 EFFECTIVE TOOLS - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-4.00	3	1.6	1.6	1.6
	-2.00	5	2.7	2.7	4.4
	-1.00	18	9.7	9.8	14.2
	.00	100	53.8	54.6	68.9
	1.00	47	25.3	25.7	94.5
	2.00	6	3.2	3.3	97.8
	3.00	1	.5	.5	98.4
	4.00	3	1.6	1.6	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	.186	Std err	.079	Median	.000
Std dev	1.068	Minimum	-4.000	Maximum	4.000

Valid cases 183 Missing cases 3

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CHANGE7 USE EXPERT OPINION - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-3.00	1	.5	.5	.5
	-1.00	29	15.6	15.8	16.3
	.00	123	66.1	66.8	83.2
	1.00	26	14.0	14.1	97.3
	2.00	5	2.7	2.7	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	.022	Std err	.050	Median	.000
Std dev	.677	Minimum	-3.000	Maximum	2.000

Valid cases 184 Missing cases 2

CHANGE8 USE EXPERT OPINION - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-3.00	2	1.1	1.1	1.1
	-2.00	3	1.6	1.6	2.7
	-1.00	24	12.9	13.1	15.8
	.00	120	64.5	65.6	81.4
	1.00	29	15.6	15.8	97.3
	2.00	5	2.7	2.7	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	.016	Std err	.056	Median	.000
Std dev	.752	Minimum	-3.000	Maximum	2.000

Valid cases 183 Missing cases 3

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CHANGE9 COMPARE QUALITY - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-2.00	1	.5	.6	.6
	-1.00	19	10.2	11.7	12.3
	.00	106	57.0	65.0	77.3
	1.00	35	18.8	21.5	98.8
	2.00	2	1.1	1.2	100.0
	.	23	12.4	Missing	
	Total	186	100.0	100.0	

Mean	.110	Std err	.049	Median	.000
Std dev	.629	Minimum	-2.000	Maximum	2.000

Valid cases 163 Missing cases 23

CHANGE10 COMPARE QUALITY - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-2.00	2	1.1	1.2	1.2
	-1.00	23	12.4	14.1	15.3
	.00	106	57.0	65.0	80.4
	1.00	30	16.1	18.4	98.8
	2.00	2	1.1	1.2	100.0
	.	23	12.4	Missing	
	Total	186	100.0	100.0	

Mean	.043	Std err	.051	Median	.000
Std dev	.651	Minimum	-2.000	Maximum	2.000

Valid cases 163 Missing cases 23

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CHANGE11 OVERALL QUALITY - HOUR

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	16	8.6	8.7	8.7
	.00	123	66.1	66.8	75.5
	1.00	45	24.2	24.5	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	.158	Std err	.041	Median	.000
Std dev	.555	Minimum	-1.000	Maximum	1.000

Valid cases 184 Missing cases 2

CHANGE12 OVERALL QUALITY - HALF

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	19	10.2	10.3	10.3
	.00	124	66.7	67.4	77.7
	1.00	40	21.5	21.7	99.5
	2.00	1	.5	.5	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	.125	Std err	.042	Median	.000
Std dev	.573	Minimum	-1.000	Maximum	2.000

Valid cases 184 Missing cases 2

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CHANGE13 VISUAL IMAGES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-3.00	1	.5	.5	.5
	-1.00	19	10.2	10.2	10.8
	.00	114	61.3	61.3	72.0
	1.00	45	24.2	24.2	96.2
	2.00	3	1.6	1.6	97.8
	3.00	2	1.1	1.1	98.9
	4.00	2	1.1	1.1	100.0
	Total	186	100.0	100.0	

Mean	.231	Std err	.060	Median	.000
Std dev	.822	Minimum	-3.000	Maximum	4.000

Valid cases 186 Missing cases 0

CHANGE14 TOO DIFFICULT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-3.00	3	1.6	1.6	1.6
	-2.00	12	6.5	6.5	8.1
	-1.00	15	8.1	8.1	16.2
	.00	93	50.0	50.3	66.5
	1.00	47	25.3	25.4	91.9
	2.00	10	5.4	5.4	97.3
	3.00	4	2.2	2.2	99.5
	4.00	1	.5	.5	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	.189	Std err	.081	Median	.000
Std dev	1.099	Minimum	-3.000	Maximum	4.000

Valid cases 185 Missing cases 1

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CHANGE15 HOW HELPFUL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-2.00	1	.5	.5	.5
	-1.00	28	15.1	15.1	15.7
	.00	119	64.0	64.3	80.0
	1.00	37	19.9	20.0	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	.038	Std err	.045	Median	.000
Std dev	.611	Minimum	-2.000	Maximum	1.000

Valid cases 185 Missing cases 1

CHANGE16 RATE AMOUNT OF MATERIAL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-2.00	3	1.6	1.6	1.6
	-1.00	25	13.4	13.5	15.1
	.00	125	67.2	67.6	82.7
	1.00	30	16.1	16.2	98.9
	2.00	2	1.1	1.1	100.0
	.	1	.5	Missing	
	Total	186	100.0	100.0	

Mean	.016	Std err	.047	Median	.000
Std dev	.638	Minimum	-2.000	Maximum	2.000

Valid cases 185 Missing cases 1

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CHANGE17 RATE DIFFICULTY LEVEL

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-2.00	1	.5	.6	.6
	-1.00	22	11.8	12.6	13.2
	.00	133	71.5	76.4	89.7
	1.00	18	9.7	10.3	100.0
	.	12	6.5	Missing	
	Total	186	100.0	100.0	

Mean	-.034	Std err	.038	Median	.000
Std dev	.503	Minimum	-2.000	Maximum	1.000

Valid cases 174 Missing cases 12

CHANGE18 ACADEMIC CONTENT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-6.00	3	1.6	1.6	1.6
	-4.00	3	1.6	1.6	3.3
	-3.00	2	1.1	1.1	4.3
	-2.00	2	1.1	1.1	5.4
	-1.00	27	14.5	14.7	20.1
	.00	90	48.4	48.9	69.0
	1.00	35	18.8	19.0	88.0
	2.00	5	2.7	2.7	90.8
	3.00	9	4.8	4.9	95.7
	4.00	3	1.6	1.6	97.3
	5.00	4	2.2	2.2	99.5
	6.00	1	.5	.5	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	.234	Std err	.124	Median	.000
Std dev	1.684	Minimum	-6.000	Maximum	6.000

Valid cases 184 Missing cases 2

CHANGE19 INFORMATIVE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-6.00	3	1.6	1.6	1.6
	-5.00	1	.5	.5	2.2
	-4.00	2	1.1	1.1	3.3
	-3.00	2	1.1	1.1	4.3
	-2.00	4	2.2	2.2	6.5
	-1.00	23	12.4	12.5	19.0
	.00	104	55.9	56.5	75.5
	1.00	34	18.3	18.5	94.0
	2.00	1	.5	.5	94.6
	3.00	2	1.1	1.1	95.7
	4.00	1	.5	.5	96.2
	5.00	2	1.1	1.1	97.3
	6.00	5	2.7	2.7	100.0
	.	2	1.1	Missing	
	Total	186	100.0	100.0	

Mean	.098	Std err	.125	Median	.000
Std dev	1.689	Minimum	-6.000	Maximum	6.000

Valid cases 184 Missing cases 2

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CHANGE20 PRESENT RELEVANT ISSUES

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	28	15.1	15.3	15.3
	.00	131	70.4	71.6	86.9
	1.00	24	12.9	13.1	100.0
	.	3	1.6	Missing	
	Total	186	100.0	100.0	

Mean	-.022	Std err	.039	Median	.000
Std dev	.534	Minimum	-1.000	Maximum	1.000

Valid cases 183 Missing cases 3

CHANGE21 MATERIALS COMPLEMENT

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	14	7.5	8.0	8.0
	.00	130	69.9	74.7	82.8
	1.00	27	14.5	15.5	98.3
	2.00	3	1.6	1.7	100.0
	.	12	6.5	Missing	
	Total	186	100.0	100.0	

Mean	.109	Std err	.041	Median	.000
Std dev	.543	Minimum	-1.000	Maximum	2.000

Valid cases 174 Missing cases 12

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CHANGE22 APPROACH CORRESPOND

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-2.00	4	2.2	2.2	2.2
	-1.00	38	20.4	21.1	23.3
	.00	95	51.1	52.8	76.1
	1.00	41	22.0	22.8	98.9
	2.00	2	1.1	1.1	100.0
	.	6	3.2	Missing	
	Total	186	100.0	100.0	

Mean	-.006	Std err	.057	Median	.000
Std dev	.759	Minimum	-2.000	Maximum	2.000

Valid cases 180 Missing cases 6

CHANGE23 APPROPRIATE LEVEL COURSE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-4.00	5	2.7	2.7	2.7
	-3.00	13	7.0	7.1	9.9
	-2.00	2	1.1	1.1	11.0
	-1.00	21	11.3	11.5	22.5
	.00	104	55.9	57.1	79.7
	1.00	21	11.3	11.5	91.2
	3.00	9	4.8	4.9	96.2
	4.00	7	3.8	3.8	100.0
	.	4	2.2	Missing	
	Total	186	100.0	100.0	

Mean	-.044	Std err	.116	Median	.000
Std dev	1.559	Minimum	-4.000	Maximum	4.000

Valid cases 182 Missing cases 4

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CHANGE24 WESTERN CIV

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	17	9.1	9.4	9.4
	.00	150	80.6	82.9	92.3
	1.00	14	7.5	7.7	100.0
	.	5	2.7	Missing	
	Total	186	100.0	100.0	

Mean	-.017	Std err	.031	Median	.000
Std dev	.415	Minimum	-1.000	Maximum	1.000

Valid cases 181 Missing cases 5

CHANGE25 WORLD CIV

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	18	9.7	9.9	9.9
	.00	144	77.4	79.6	89.5
	1.00	19	10.2	10.5	100.0
	.	5	2.7	Missing	
	Total	186	100.0	100.0	

Mean	.006	Std err	.034	Median	.000
Std dev	.453	Minimum	-1.000	Maximum	1.000

Valid cases 181 Missing cases 5

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CHANGE26 EUROPEAN HISTORY

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	22	11.8	12.2	12.2
	.00	150	80.6	82.9	95.0
	1.00	9	4.8	5.0	100.0
	.	5	2.7	Missing	
	Total	186	100.0	100.0	

Mean	-.072	Std err	.030	Median	.000
Std dev	.409	Minimum	-1.000	Maximum	1.000

Valid cases 181 Missing cases 5

CHANGE27 RENAISSANCE

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	12	6.5	6.6	6.6
	.00	156	83.9	86.2	92.8
	1.00	13	7.0	7.2	100.0
	.	5	2.7	Missing	
	Total	186	100.0	100.0	

Mean	.006	Std err	.028	Median	.000
Std dev	.373	Minimum	-1.000	Maximum	1.000

Valid cases 181 Missing cases 5

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CHANGE28 WOULD RECOMMEND

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
	-1.00	3	1.6	1.7	1.7
	.00	173	93.0	95.6	97.2
	1.00	5	2.7	2.8	100.0
	.	5	2.7	Missing	
	Total	186	100.0	100.0	

Mean	.011	Std err	.016	Median	.000
Std dev	.211	Minimum	-1.000	Maximum	1.000

Valid cases 181 Missing cases 5

LOC TESTING LOCATION

Value Label	Value	Frequency	Percent	Valid Percent	Cum Percent
CHICAGO	1	29	15.6	15.6	15.6
ATLANTA	2	33	17.7	17.7	33.3
PHILADELPHIA	3	30	16.1	16.1	49.5
BOSTON	4	31	16.7	16.7	66.1
SAN FRANCISCO	5	32	17.2	17.2	83.3
DALLAS	6	31	16.7	16.7	100.0
	Total	186	100.0	100.0	

Mean	3.522	Std err	.125	Median	4.000
Std dev	1.703	Minimum	1.000	Maximum	6.000

Valid cases 186 Missing cases 0

```
This procedure was completed at 10:43:14

SAVE OUTFILE 'WORK3.SYS'.
The SPSS/PC+ system file is written to
    file WORK3.SYS
     97 variables (including system variables) will be saved.
      0 variables have been dropped.

The system file consists of:

          432 Characters for the header record.
         3104 Characters for variable definition.
         3496 Characters for labels.
        20480 Characters for data.
        27512 Total file size.

    186 out of    186 cases have been saved.
```

```
This procedure was completed at 10:43:15
FINISH.

End of Include file.
```

האוניברסיטה העברית בירושלים
THE HEBREW UNIVERSITY OF JERUSALEM

THE INSTITUTE FOR ADVANCED STUDIES
Givat Ram 91904

המכון ללמודים מתקדמים
גבעת רם 91904

January 15, 1994

Dr. Preston Forbes
FIPSE
Room 3100, ROB3
7th and D Streets, S.W.
Washington, D.C. 20202-5175

Dear Dr. Forbes:

I am pleased to submit my evaluation of the project "Integrating RENAISSANCE, a television series, into college classrooms." (Application No.: P116A1 0051). My evaluation is based on my attendance at two workshops (Atlanta, April 17-18, 1993 and Boston, December 4-5, 1993) and one site visit (Northern Virginia Community College, Loudon Campus, November 8, 1993). At the workshops I not only listened to the various discussions of specific issues at a series of meetings, but also had occasion to talk individually to the participants, especially during meal-times. During my site visit at Northern Virginia Community College I spoke at some length to teachers and administrators before and after observing the classroom viewing and discussion of the film The Dissenter. The single most important impression I came away with from all my meetings was the gratitude of faculty members for having had the opportunity to exchange ideas with colleagues about the teaching of basic history courses to students who are often not well prepared for serious study of history or not terribly interested in the subject. Time and again, instructors told me that such exchanges alone made the workshops eminently worthwhile.

As is well known, community college teachers work under extraordinarily trying conditions (a 15-hour teaching load per week is common and a 20-hour load is not unheard of), and they have few opportunities to compare notes with colleagues. Some participants in the workshops told me that their schedules are so tight that they do not even have time to discuss reading lists and teaching methods with their own colleagues. Thus, to learn that community college teachers generally encounter problems comparable to their own problems was a revelation to many of them. To hear of new, effective teaching approaches was especially welcome, even to those who have been in the profession for two decades or longer. The distribution of the syllabi used by teachers to all the participants in the workshops was, I think,

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very useful. It introduced the participants to new materials and to new ways of handling subjects that they had taught for many years. A number of participants indicated that they felt that they had become stale as teachers and were eagerly looking for new approaches to enliven their classroom discussions. I emphasize the general benefits that the participants derived from the workshops because this is critical in any assessment of the project. Most of our students in post-secondary education now attend community colleges and it is essential that they be exposed to teaching of the highest possible calibre.

The workshops were highly successful because the agenda had been carefully planned, searching questions were raised, and the proceedings were well organized. At the first plenary session Professor Rabb asked each one of the participants to make a brief statement on the usefulness of films in the teaching of history. With his informal manner, Professor Rabb immediately established a collegial atmosphere, and the teachers wasted no time in speaking candidly about their experiences and their problems in communicating with their students.

The discussions touched on a wide range of substantive and practical issues. How could films best be integrated with assigned readings? Should the emphasis be on biographical films, on films that focus on social issues and artistic works, or on films that depict military campaigns? Should students be encouraged to take notes while viewing films or would this distract them? Should films be used as primary sources or were they necessarily secondary sources? This was a question that provoked a rather sophisticated exchange of views and was enlightening even if no consensus was reached.

One participant stressed that he encouraged students to view films critically by raising specific questions on how the themes and interpretations in the films differed from the interpretations presented in the assigned readings. Several participants indicated that they always asked students to write short essays (4-5 pages) evaluating the films that had been shown in class. Students who know that they will have to write critical essays tend to be attentive in viewing the films. Many teachers stressed the importance of impressing upon students the idea that films were not merely a form of entertainment but also a medium for serious study of great issues. One question that frequently came up was the optimal length of movies to be shown in the classroom. Although some of the participants favored long films (an hour or longer), most preferred shorter ones, not only because the concentration span of students tends to be short but also because it was considered essential to discuss the visual material immediately after it was shown. Some instructors even favored five-minute clips, especially when complicated ideas were being treated in a particular film, to give students a chance to analyze the visual material while it was still fresh in their minds. But it was stressed that whatever the length of the film, the teacher must always be prepared with provocative questions that force students to think analytically about what they have seen.

Following this general discussion, The Dissenter was shown (at the second workshop that I attended The Artist was shown). The teachers were then divided into three smaller groups and asked to meet after dinner to

discuss how the film could be used in the classroom. In particular, the participants were asked to suggest ways of dividing the film into shorter sections. But the participants were also urged by Professor Rabb to take up other issues that they considered important in the use of films in history courses.

I divided my time between the three groups and was much impressed by the seriousness of the discussions. Although the participants were by no means uncritical, the consensus was that The Dissenter and The Artist were powerful films. Most participants liked them because they cover a large historical period, deal with important issues, and succeeded in bringing to life great personalities with whom students had already become familiar from their readings. A few teachers were not sure that the references to contemporary issues would be understood by students, but most instructors liked the references because they aroused discussions of sensitive issues. One instructor, for example, pointed out that she had already shown The Dissenter and that the burning of Hus at the stake provoked a lively discussion of capital punishment. Another participant said that she "pulls in" contemporary examples whenever she can to dramatize particular issues. A third instructor argued in favor of the references to recent affairs on the ground that one purpose of teaching history is to give students a foundation for making critical decisions throughout their lives. Yet another participant indicated that his students tend to be narrow-minded and ignorant; by stressing the relevance of some "old" issues to the contemporary world students become aware of the timelessness of some major issues.

The next morning the chairs of the three groups reported on the discussions at their meetings. Especially noteworthy at this plenary meeting was the discussion of the latest technological improvements in the use of films. Everyone, myself included, learned a great deal about how films could be used and integrated into classroom discussions. There were also numerous comments about the usefulness of Theodore Rabb's book of essays and sources on the Renaissance and Early Modern European History. Again, there were suggestions for improvements, but the overwhelming sentiment was highly positive.

Early in the afternoon the participants were asked to make their final comments on their reactions to the workshop. The enthusiasm of the group was remarkable. The comment of one participant perhaps best sums up the views of the entire group: "My batteries have been recharged." This comment was seconded by an experienced instructor who said that she had never talked shop with so many "creative teachers." Another participant stated that the workshop provided her with a "great opportunity to rethink the Renaissance." Several teachers conceded that they had been skeptical about the usefulness of films in history courses but were now eager to introduce them into their courses. Others indicated that they had already looked over the syllabi of their colleagues and were going to make changes in their own courses. Quite a few participants recommended that some mechanism be established of keeping them abreast of the availability of films appropriate for history courses.

I should note that while there were some slight differences in the thrust of the discussions at the two workshops I attended, the major concerns of both groups were strikingly similar. Similar, too, was the enthusiasm of both groups of teachers for the way in which the workshops were conducted and for the high intellectual level of the proceedings. Much of the credit must go to Professor Rabb, as the participants explicitly indicated at the end of the meetings. Rabb had carefully thought about the questions to be taken up, and he guided the discussions masterfully. While he encouraged certain lines of inquiry, he never cut off debate arbitrarily. Equally important, he treated the participants as colleagues, creating an atmosphere of openness and cordiality that contributed much to the success of the workshops. Quite a few of the participants made a point of telling me privately how pleased they were with the workshop and how much they appreciated Professor Rabb's thoughtful conduct of the proceedings. A few went so far as to send me letters of thanks for the workshop.

I think it would be appropriate to offer some separate comments on my site visit on November 8 to Northern Virginia Community College, Loudon Campus. Here I had an opportunity to observe the use of the film The Dissenter in a classroom, and it was gratifying to note how an imaginative teacher can arouse the interest of students who knew little about the subject. Before showing the film to the class of about twenty Ms. Meg Trott wrote a series of terms that are frequently used in the film (such as orthodoxy, heresy, ecclesiastical, excommunication, interdict, etc.) on the blackboard and asked students to define them. Many students did not understand the terms, which showed that Ms. Trott was wise to begin as she did. After defining each term she briefly discussed their significance in the context of early modern European history. In short, she provided a survey of the religious and social background of the events and issues in the film, which made it possible for the students to understand the dramatization of the religious conflicts. It was clear to me that the students were thoroughly attentive throughout the showing.

Then Ms. Trott raised a series of questions to which students responded very intelligently: Why did Luther succeed where Hus had failed? To what kinds of people did Hus and Luther appeal? Why were cities the center of dissent? How did students feel about Luther's role in the peasant revolts? Students answered the questions in part on the basis of what they had seen in the film and in part on the basis on their readings. It was a lively discussion which clearly demonstrated how good films can be intellectually stimulating.

Unfortunately, only a few students could remain behind to talk to me, but my conversation with them was extremely interesting. Two of the students were deeply troubled by what seemed to them to be a strange transformation of Luther from a dissenter who struggled against widely perceived defects in the Church into a powerful and intolerant leader of a new religious movement. The students were particularly distressed that Luther took the side of the established authorities during the peasant revolts. They found it difficult to understand that a person could at one stage in his or her life advocate liberal ideas and then become illiberal. Taking a cue from the film, I asked the students whether they could think of a person right now, someone they had

frequently seen on the news, who had undergone a similar change. It took them a couple of minutes, but it soon struck them that Boris Yeltsin had also been a champion of reform and then, when in power, had taken severe measures against his opponents in the Russian Parliament. This led us into a rather interesting discussion of how changing circumstances can produce important changes in the behavior of leaders (whether political or religious). I mentioned my exchange with the students to two of the smaller groups at the second workshop. The participants noted that films can often stimulate such discussions in the classroom.

I should also point out that in the questionnaires passed out after the end of the class the vast majority of students indicated that they believed that "films and videos are effective teaching tools for history classes," that "using films and videos in class makes learning history more enjoyable," and that "using films and videos will help me understand history better." I have sent all the questionnaires to Professor Rabb.

There is not the slightest doubt in my mind that the imaginative use of films in history classes can stimulate student interest in the subject. I am also convinced that workshops such as Professor Rabb has conducted are absolutely essential to familiarize college instructors with the use of films in history courses. The participants in the two workshops were, of course, favorably disposed to the idea of making films part of the teaching process or at least open minded on their value as teaching tools. But even they acknowledged that they needed to learn more about the technology involved in the use of films and the ways in which films could be incorporated into various history courses. No matter how exciting or visually dramatic, a film must be properly introduced by the instructor, who must know how to raise challenging questions after students have seen a film. In addition, - and I know I am repeating myself here - all the participants greatly appreciated the opportunity to exchange ideas with colleagues and with someone as knowledgeable as Professor Rabb. In my view, the project has been a striking success and I would hope that there will be additional workshops on the use of films and that it will be possible to make some arrangements for the teachers who have already attended workshops to remain in touch and to continue to exchange ideas.

If I can provide any additional information on my evaluation of the workshops and of the site visit, please do not hesitate to get in touch with me.

Sincerely yours,

Abraham Ascher

Abraham Ascher
Distinguished Professor
of History
Graduate School
and University Center,
City University of New York

MARS HILL, NORTH CAROLINA 28754

April 19, 1993

Professor Ted Rabb
Department of History
Princeton University
Princeton, NJ 08544

Dear Ted,

Thank you very much for hosting an excellent conference on the Renaissance. It was a great opportunity for me to engage with other colleagues who share an interest in the early modern period. I would expect that the prospects for using the Renaissance telecourse in a variety of ways are now much improved. I was impressed once again by your great knowledge of the field and by the generosity with which you share it with others. I wish you the best of luck in your endeavors with future workshops. Please let me know if you would like any other follow-up from me, aside from the posting of your ad on fall workshops. With my best wishes,

Yours sincerely,

Jon G. Crawford, Ph.D.
Department of History

St. Louis Community College at Florissant Valley
3400 Pershall Road, St. Louis, Missouri 63135-1499

January 12, 1994

Professor Theodore K. Rabb
The Medici Foundation
Princeton University
Princeton, New Jersey 08544

Dear Ted,

The Medici Film Workshop in Boston was unquestionably the best workshop that I have ever attended. I came back with a absolute missionary zeal, buttonholing everyone to talk about film. Still I am not sated, so I have arranged to have a mini-workshop on film usage during our service week next fall. I will regrettably not have your finesse as a facilitator, but I think we can raise some consciousness in a small way.

Thanks for making it all possible.

Carol

Carol Berger

Louis Community College is an equal opportunity affirmative action employer

WHITMAN COLLEGE
Walla Walla, Washington 99362
(509) 527-5111

Jan. 5, 1994

Professor Rebb:

Just a note to tell you how valuable the Media Film Workshop was. In large part the success was due to your guidance, tolerance and perspective.

While I am fortunate to have a large collection of videos, the ones I have are especially good from my point of view. They combine good visuals with a sound commentary and a balanced perspective of politics, religion & culture.

Donald P. King

MIAMI-DADE
COMMUNITY COLLEGE
North Campus

April 19, 1993

Dr. Theodore K. Rabb
Executive Director
The Medici Foundation
Department of History
Princeton University
Princeton, NJ 08544

Dear Dr. Rabb:

Congratulations on the occasion of a highly successful Renaissance Tele-course Workshop this past weekend in Atlanta. You certainly demonstrated that historians who are dedicated to teaching can be workaholics in a conference setting. But you also demonstrated that your leadership in the development of top notch historical print and video media is proving worthwhile at numerous teaching and learning levels through various technologies. Not bad for a Renaissance scholar, I would say.

Thanks for being a role model scholar, educator, entrepreneur: we appreciated your many facets at work in helping each of us advance our knowledge and understanding of the Renaissance, while improving our teaching strategies and methods. If all your workshops are so lively and productive at intended and additional levels, your investors should be doing handstands and your publishers should do cartwheels. So many scholars are stiffs when it comes to the human relations that advances scholarship into learning through teaching.

Enclosed is a copy of a memo that I am circulating at our college. I thought you would enjoy seeing how the experience was interpreted here. I hope the Georgia Association of Historians follows up on the IBM suggestion, as well as perhaps includes our Professor Ruth Smith on their program later this year. You may want to involve Professor Smith in one of you Fall workshops - from a content and technology viewpoint, she is impressive.

Enclosed are my final documents. Let me know how to be supportive of your extraordinary initiative in the future. Alex Gancedo and I wish you the very best for continued success.

Sincerely,

Michael J. Lenaghan
Chairperson, History/Political Science Department

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Piedmont Technical College
BOX 1467 • GREENWOOD, SOUTH CAROLINA 29648-1467 • TELEPHONE (803) 941-8324 • FAX (803) 941-8555

December 23, 1993

Dr. Theodore K. Rabb
Department of History
Princeton University
Princeton, New Jersey 08544
Dear Dr. Rabb,

I would like to tell you how much I enjoyed your program on the role of film in teaching Renaissance history. The workshop was very well organized and I felt you did an excellent job in presenting the material. I also enjoyed meeting so many interesting people from all over the United States and learning the techniques they use to motivate their students.

As I told you at the conference I have used film extensively in my classes since 1985. This semester I taught a section of Western Civilization Part 1 and Western Civilization Part 2. I am attaching a list of the films I used in both courses along with the class evaluations. I hope you will find this information useful.

Again, I would like to thank you for introducing me to your excellent film series and I assure you I will be using them in my classes in the future.

Respectfully yours,

Patrick J. Brennan
Chairman, History Department

MACALESTER COLLEGE
1600 GRAND AVENUE
SAINT PAUL, MINNESOTA 55105
612-696-6377

2 December 1993

Professor Theodore K. Rabb
Department of History
Princeton University
Princeton, New Jersey
08544

Dear Professor Rabb:

I'm writing primarily simply to thank you for including me in the workshop on the Renaissance telecourse in California last month. There were a couple of things I wanted to say that time didn't allow so I take the liberty of saying them here.

First, I don't know whether your interest in the topic of film and history will endure past the completion of these workshops, but assuming that it does I thought you might be interested to know that there will be one or more sessions devoted to the instructional use of film at the next 16th Century Conference. Next year's meeting is to be held in Toronto.

Second, I wonder if you or colleagues you worked with on this project have ever considered arranging for there to be Office of Education or, more likely, NEH sponsored summer workshops on the topic of the instructional use of film in history courses? It seems to me like a wonderful subject for a summer seminar both for secondary and college instructors. Indeed, a paired set of such seminars might work very well. I can certainly imagine that you wouldn't be interested in doing this personally, but I have little doubt that you have colleagues and associates who would be willing to do so with your support and encouragement. I have no doubt whatsoever that such a project would be well worth the effort. I know how much I've enjoyed the ones I've directed or participated in, and this is a far more promising topic on the face of it. Please do give the idea some thought.

In any case, let me conclude by saying again that it was a genuine pleasure to participate and that is largely due to the gracious fashion in which you directed the affair. Thanks for the opportunity to participate.

Cordially,

Paul Solon

Paul Solon
Professor of History

MACALESTER
COLLEGE

PROVIDENCE COLLEGE
PROVIDENCE, RHODE ISLAND 02918-0001

History Department

Dr. Theodore Rabb
The Medici Foundation
Department of History
Princeton University
Princeton, New Jersey 08544

Dear Ted,

I would like to thank you for the rewarding experience of the Renaissance Telecourse Workshop in Boston last Saturday. I particularly enjoyed the congenial scholarly atmosphere which facilitated our easy interchange of ideas. The workshop emphasized both the theory and practice of using film and video which I think will prove very beneficial for my classes.

I have enclosed a copy of my expenses and receipts for reimbursement by the Medici Foundation. I hope that if indeed your sources of funding support such an endeavor, we could have a follow-up workshop of all two hundred participants where some of the issues raised last Saturday could be discussed in even greater depth. Such a conference might be extremely useful for those who have begun to implement some of the techniques described in our meetings and desire to evaluate their experiences in the classroom with others.

Once again, thank you for giving me the opportunity to participate in the workshop.

Sincerely yours,

Constance M. Rousseau
Assistant Professor
of History

2342 Pine St
Boulder, CO 80302
November 18, 1993

Dr. Theodore Rabb
Department of History
Princeton University
Princeton, NJ 08544

Dear Dr. Rabb:

I wanted to tell you again how much I benefitted from the recent "Renaissance" Conference in San Francisco. The stimulus from colleagues was invigorating, and I brought home a sense of purpose and resolve to approach my classes with creativity and filled with visual images. I had looked at films as a "necessary evil", but something that interfered with the real teaching that should be done. After the discussions, I am convinced that films add a dimension that cannot be achieved only with the spoken or written word.

Since I am an adjunct faculty member, I am not often included in conferences of this type. We are left to flounder along with little, if any, peer stimulus. Unfortunately, the move to more and more adjunct faculty is an unhealthy situation in this country, where neither teachers nor students benefit. So, from this perspective, I am especially grateful that I had the opportunity to attend the conference.

Thank you for your input and guidance. I really enjoyed meeting you.

Sincerely,

Betty

Betty Anderson

17 December 1993

Dear Professor Rabb,

Finals are over and I've turned in my grades—now I want to take the opportunity to thank you for including me and Richard Baldwin in the Medici Foundation's Renaissance workshop in Boston. It was most stimulating and we plan to devote a session of our Florida Historians' Conference to the theme of our workshop (as I indicated to you via telephone)! Please let me know of any way

---

that I might assist your project. Also, I am very interested in attending future workshops.

Have Happy Holidays!

Sincerely,

Virginia York

The William Paterson College of New Jersey, Wayne, New Jersey 07470 • (201) 595-2330

WPC

Department of Languages and Cultures

April 30, 1993

Professor Theodore Rabb
The Medici Foundation
Department of History
Princeton University
Princeton, NJ

Dear Ted:

Enclosed please find, with apologies, the two cassettes I should have returned to you at Philadelphia but which, unfortunately, I left behind accidentally here in Miami. I trust this will not inconvenience you next road show.

Thank you once again for what turned out to be a very memorable two days full of the best that civilized fellowship has to offer. I treated myself to a further showing of the tapes--crime did pay this time--and am, more than ever, deeply impressed by their overall quality, sensitivity, and appeal. I expect the telecourse will have a long and useful life.

Again, cheers, and continued good fortune with this excellent project.

Cordially,

Miguel A. Bretos

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W. C. LUBENOW

26 April 1992

Dear Ted:

Many thanks for the opportunity to participate in the telecourse conference this past weekend in Philadelphia. I learned much and it was a pleasure to meet so many interesting colleagues.

Yours sincerely,

WCL

Charles T. Evans
Division of Humanities
Northern Virginia Community College
1000 Harry Flood Byrd Hwy.
Sterling, VA 20164

Professor Theodore Rabb
Princeton University

Thanks again for the lively and interesting seminar. Enclosed please find my list of films that I have used in my Western Civ classes. I've divided the list into commercial films and PBS or documentary films. I've also enclosed an envelope so that I can get a copy of the list when it is finally completed.

I've already informed one friend of mine about your upcoming workshops in the fall. He (John Hayden) is at Southwestern Oklahoma University and would probably be interested in the Dallas location. Another person to whom you might send some information is Jena Gaines who is in the History Department at Mt. Holyhoke College in South Hadley, CT. She is both a woman and black.

Again thanks.

Charlie Evans

Charlie Evans

ROBERT ROGERS
HISTORY INSTRUCTOR

5-20-93

Dear Dr. Robb,

The more I reflect on the workshop in Atlanta the more I realize its importance in an everchanging world of education. Thank you so much for allowing me to participate. I was one of those people who made very little use of film in my classes so I do not have any suggestions. I do, however, want to get the list of films from the others. Please send it to me when it is available. I have given the flyer to one of my former students who now teaches history at Cleveland Community College. She indicates a great interest.

Sincerely

William R. Rogers

ISOTHERMAL
COMMUNITY COLLEGE

AVILA COLLEGE

June 8, 1993

Theodore K. Rabb
Medici Foundation/Department of History
Princeton University
Princeton, New Jersey 08544

Dear Professor Rabb:

Thank you for sending the check for expenses and the honorarium for attending the Renaissance telecourse workshop. I appreciated the opportunity to participate and especially the chance to discuss the use of films in teaching with such an experienced group of college and university professors. I found the workshop quite helpful and thought activities flowed very smoothly with a good balance between presentations of the Telecourse material and the group discussions.

Enclosed is a brief list of films I have found most useful in teaching Western Civilization. I am including a self-addressed envelope for use in mailing the final compilation of lists submitted by participants.

I will be happy to contact other faculty who may be interested in attending the Fall workshop and encourage them to apply.

Since your contributions were so important in making the workshop possible and successful, I'd like to express my special appreciation for your vision in conceiving the project and your perseverance in making it happen. I hope future workshops are as enjoyable and productive as the one in Chicago last January.

Sincerely,

Sister Martha Smith

Sister Martha Smith, Ph.D.
Professor of History
AVILA COLLEGE

o comment letter
o film list
o

176

11901 Wornall Road • Kansas City, Missouri 64145-1698 • 816-942-8400 Fax 816-942-3362

Announcing a Series of Workshops on Using Film in the Classroom

Based on the 5-part PBS series Renaissance

Sponsored by the Fund for the Improvement of Postsecondary Education (FIPSE) of the U. S. Department of Education, three regional two-day workshops, designed for courses in Western or World Civilization, Early Modern Europe, or Europe since the Renaissance, will be held at various sites around the USA during the Fall of 1993. In each region, 35 faculty from community colleges and small four-year colleges will be invited to attend. The workshops, to be led by scholars who have helped prepare the series, will be opportunities for exchanging ideas about the use of films in the teaching of political, social, and intellectual history. FIPSE will subsidize the cost of attending the workshop, though a modest sharing of travel expenses may be required. The tentative locations of the Fall workshops are Boston, San Francisco, and Houston.

Please note: Participation is limited to teachers of history at community colleges or at four-year colleges with an enrollment of no more than 2,500 undergraduates.

For an application, please write to: Regina A. Maguire
The Medici Foundation / Department of History
Princeton University / Princeton, NJ 08544

Advertisement copy, run in:
The Sixteenth Journal
Renaissance Quarterly
The History Teacher
The Humanist

ID#_____(1)

Dear Faculty Member:

Before you begin, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.

1. Are you with a:

_____(A) High School
_____(B) Two-year College
_____(C) Four-year College

2. Which **ONE** of the following **BEST** describes your current position?

_____(A) High School teacher
_____(B) College instructor
_____(C) College assistant professor
_____(D) College associate professor
_____(E) College professor

3. Do you serve on a curriculum committee?

_____(A) No
_____(B) Yes

4. How often do you use film, broadcast television, or videotapes in the classroom for an average course?

_____(A) Never
_____(B) Once every few semesters
_____(C) Once a semester
_____(D) A few times a semester
_____(E) Monthly
_____(F) Weekly

5. In your own words, what are the barriers to using films in history courses?

_____

_____

_____

_____

_____

ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.

6. The approach used in the films is a good way to teach European History in this period.

Hour-long Format	**Half-hour Format**
_____(A) Strongly Disagree	_____(A) Strongly Disagree
_____(B) Disagree	_____(B) Disagree
_____(C) Cannot Decide	_____(C) Cannot Decide
_____(D) Agree	_____(D) Agree
_____(E) Strongly Agree	_____(E) Strongly Agree

7. Using the films as part of the requirements for a course on this period of history would involve too much time and effort on my part.

Hour-long Format	**Half-hour Format**
_____(A) Strongly Disagree	_____(A) Strongly Disagree
_____(B) Disagree	_____(B) Disagree
_____(C) Cannot Decide	_____(C) Cannot Decide
_____(D) Agree	_____(D) Agree
_____(E) Strongly Agree	_____(E) Strongly Agree

8. I don't think films of this type are effective teaching tools for history courses.

Hour-long Format	**Half-hour Format**
_____(A) Strongly Disagree	_____(A) Strongly Disagree
_____(B) Disagree	_____(B) Disagree
_____(C) Cannot Decide	_____(C) Cannot Decide
_____(D) Agree	_____(D) Agree
_____(E) Strongly Agree	_____(E) Strongly Agree

9. How effectively did the programs use expert opinion and commentary?

Hour-long Format	**Half-hour Format**
_____(A) Not at all	_____(A) Not at all
_____(B) A little	_____(B) A little
_____(C) Somewhat	_____(C) Somewhat
_____(D) Very	_____(D) Very

10. How would you compare the quality of the programs to other films you use in class? **(Leave blank if you don't use films in class)**

Hour-long Format	**Half-hour Format**
_____(A) Worse	_____(A) Worse
_____(B) The same	_____(B) The same
_____(C) Better	_____(C) Better

11. How would you rate the overall quality of the programs?

Hour-long Format	**Half-hour Format**
_____(A) Poor	_____(A) Poor
_____(B) Fair	_____(B) Fair
_____(C) Good	_____(C) Good
_____(D) Excellent	_____(D) Excellent

ANSWER THE FOLLOWING QUESTIONS FOR THE FILMS OVERALL.

12. The visual images that the filmmaker chose to use in the programs would help students to appreciate and understand the complexities of European History in this period.

_____(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_____(D) Agree
_____(E) Strongly Agree

13. It is too difficult to organize and prepare lectures around films that cover extensive periods of European History.

_____(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_____(D) Agree
_____(E) Strongly Agree

ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.

14. How helpful do you think the materials would be for introductory students?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

15. For an introductory course at your institution, how would you rate the amount of material covered?

_____(A) Much too little
_____(B) Too little
_____(C) Just about right
_____(D) Too much
_____(E) Much too much

16. For an introductory course at your institution, how would you rate the difficulty level of the student print materials?

_____(A) Much too easy
_____(B) Too easy
_____(C) Just about right
_____(D) Too difficult
_____(E) Much too difficult

17. In terms of **academic content**, how appropriate or inappropriate would all of the materials be for your courses?

_____(A) Very inappropriate
_____(B) Somewhat inappropriate
_____(C) A little inappropriate
_____(D) Neither inappropriate nor appropriate
_____(E) A little appropriate
_____(F) Somewhat appropriate
_____(G) Very appropriate

18. How informative or uninformative do you think **STUDENTS** would find the materials?

_____(A) Very uninformative
_____(B) Somewhat uninformative
_____(C) A little uninformative
_____(D) Neither uninformative nor informative
_____(E) A little informative
_____(F) Somewhat informative
_____(G) Very informative

19. Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

20. Overall, how well did the films and the print materials complement each other?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

21. How well did the approach correspond with the way you teach this period of history?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

22. Based upon the materials you have reviewed, for what level course are they **MOST** appropriate?

_____(A) Introductory undergraduate
_____(B) Intermediate undergraduate
_____(C) Advanced undergraduate
_____(D) Graduate
_____(E) More than one of the above

23. Would you use these materials in a course on: **(Please check all that apply)**

_____(A) Western Civilization
_____(B) World Civilization
_____(C) European History
_____(D) Renaissance and early Modern History

24. Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?

_____(A) No
_____(B) Yes

ID#_____(2)

Dear Faculty Member:

Again, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.

ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.

1. The approach used in the films is a good way to teach European History in this period.

Hour-long Format	**Half-hour Format**
_____(A) Strongly Disagree	_____(A) Strongly Disagree
_____(B) Disagree	_____(B) Disagree
_____(C) Cannot Decide	_____(C) Cannot Decide
_____(D) Agree	_____(D) Agree
_____(E) Strongly Agree	_____(E) Strongly Agree

2. Using the films as part of the requirements for a course on this period of history would involve too much time and effort on my part.

Hour-long Format	**Half-hour Format**
_____(A) Strongly Disagree	_____(A) Strongly Disagree
_____(B) Disagree	_____(B) Disagree
_____(C) Cannot Decide	_____(C) Cannot Decide
_____(D) Agree	_____(D) Agree
_____(E) Strongly Agree	_____(E) Strongly Agree

3. I don't think films of this type are effective teaching tools for history courses.

Hour-long Format	**Half-hour Format**
_____(A) Strongly Disagree	_____(A) Strongly Disagree
_____(B) Disagree	_____(B) Disagree
_____(C) Cannot Decide	_____(C) Cannot Decide
_____(D) Agree	_____(D) Agree
_____(E) Strongly Agree	_____(E) Strongly Agree

4. How effectively did the programs use expert opinion and commentary?

Hour-long Format	**Half-hour Format**
_____(A) Not at all	_____(A) Not at all
_____(B) A little	_____(B) A little
_____(C) Somewhat	_____(C) Somewhat
_____(D) Very	_____(D) Very

5. How would you compare the quality of the programs to other films you use in class? **(Leave blank if you don't use films in class)**

Hour-long Format	**Half-hour Format**
_____(A) Worse	_____(A) Worse
_____(B) The same	_____(B) The same
_____(C) Better	_____(C) Better

6. How would you rate the overall quality of the programs?

Hour-long Format	**Half-hour Format**
_____(A) Poor	_____(A) Poor
_____(B) Fair	_____(B) Fair
_____(C) Good	_____(C) Good
_____(D) Excellent	_____(D) Excellent

ANSWER THE FOLLOWING QUESTIONS FOR THE FILMS OVERALL.

7. The visual images that the filmmaker chose to use in the programs would help students to appreciate and understand the complexities of European History in this period.

_____(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_____(D) Agree
_____(E) Strongly Agree

8. It is too difficult to organize and prepare lectures around films that cover extensive periods of European History.

_____(A) Strongly Disagree
_____(B) Disagree
_____(C) Cannot Decide
_____(D) Agree
_____(E) Strongly Agree

ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.

9. How helpful do you think the materials would be for introductory students?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

10. For an introductory course at your institution, how would you rate the amount of material covered?

_____(A) Much too little
_____(B) Too little
_____(C) Just about right
_____(D) Too much
_____(E) Much too much

11. For an introductory course at your institution, how would you rate the difficulty level of the student print materials?

_____(A) Much too easy
_____(B) Too easy
_____(C) Just about right
_____(D) Too difficult
_____(E) Much too difficult

12. In terms of **academic content**, how appropriate or inappropriate would all of the materials be for your courses?

_____(A) Very inappropriate
_____(B) Somewhat inappropriate
_____(C) A little inappropriate
_____(D) Neither inappropriate nor appropriate
_____(E) A little appropriate
_____(F) Somewhat appropriate
_____(G) Very appropriate

13. How informative or uninformative do you think **STUDENTS** would find the materials?

_____(A) Very uninformative
_____(B) Somewhat uninformative
_____(C) A little uninformative
_____(D) Neither uninformative nor informative
_____(E) A little informative
_____(F) Somewhat informative
_____(G) Very informative

14. Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

15. Overall, how well did the films and the print materials complement each other?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

16. How well did the approach correspond with the way you teach this period of history?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

17. Based upon the materials you have reviewed, for what level course are they **MOST** appropriate?

_____(A) Introductory undergraduate
_____(B) Intermediate undergraduate
_____(C) Advanced undergraduate
_____(D) Graduate
_____(E) More than one of the above

18. Would you use these materials in a course on: **(Please check all that apply)**

_____(A) Western Civilization
_____(B) World Civilization
_____(C) European History
_____(D) Renaissance and early Modern History

19. Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?

_____(A) No
_____(B) Yes

20. How effective was the workshop in giving you ideas about using the films in the classroom?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

21. How effective was the workshop in overcoming some of the barriers you mentioned earlier about using films in history courses?

_____(A) Not at all
_____(B) A little
_____(C) Somewhat
_____(D) Very

22. How much more or less likely are you to use these materials in your courses after attending the workshop?

_____(A) Much less likely
_____(B) Less likely
_____(C) About the same
_____(D) More likely
_____(E) Much more likely

ID #_____ (1)

STUDENT SURVEY

Dear Student:

The following survey asks you to provide us with background information and your feelings and opinions about the use of films and videos in the classroom. To respond to each question, please circle the appropriate number that corresponds to your answer. Select only **ONE** answer to each question. Thanks for your help!

1. What is your gender?

   1 Female
   2 Male

2. How old are you?

   1 18-22 years of age
   2 23-34 years of age
   3 35-49 years of age
   4 50-64 years of age
   5 65 years of age or older

3. Is the European or World History class you are taking part of a:

   1 Two-year program
   2 Four-year program

4. Which of the following BEST describes your enrollment status?

   1 High school student
   2 Freshman in college
   3 Sophomore in college
   4 Junior in college
   5 Senior in college
   6 Post-graduate student
   7 Not currently enrolled in credit program

5. Are you a history major?

   1 No
   2 Yes
   3 Have not declared a major yet

6. To which ONE of the following ethnic groups do you belong?

   1 Asian or Asian-American
   2 Hispanic or Spanish-American
   3 Black or African-American
   4 White or Anglo
   5 Other_____ (Specify)

7. What is the highest academic degree you hope to achieve?

1 None
2 Associate Degree
3 Bachelor's Degree
4 Master's Degree
5 Doctoral Degree
6 Other professional degree

8. Have you ever taken:

1 A telecourse
2 A correspondence course
3 An audiocourse
4 More than one of the above
5 None of the above

9. On average, how frequently do you watch documentary programming on public television, other broadcast stations, or cable services like A&E, Discovery, etc.?

1 Never
2 Once a month
3 2-3 times a month
4 Once a week
5 2-6 times a week
6 Daily

10. In general, how much do you like studying history?

1 Not at all
2 A little
3 Some
4 A lot

11. How interested are you in the topic of European or World History?

1 Not at all
2 A little
3 Somewhat
4 Very

12. How interested are you in watching a documentary series on European or World History?

1 Not at all
2 A little
3 Somewhat
4 Very

13. How interested are you in watching a documentary series on the topic of European History from 1300 to 1700?

1 Not at all
2 A little
3 Somewhat
4 Very

THE FOLLOWING QUESTIONS HAVE NO RIGHT OR WRONG ANSWERS. PLEASE CIRCLE THE NUMBER WHICH BEST DESCRIBES HOW STRONGLY YOU AGREE OR DISAGREE WITH EACH STATEMENT.

	Strongly Disagree	Disagree	Neither	Agree	Strongly Agree
14. It is too difficult to take notes from films and other types of video programs that are used in class.	1	2	3	4	5
15. There is too much information to absorb from films and other types of video programs that are used in class.	1	2	3	4	5
16. Films and videos are effective teaching tools for history classes.	1	2	3	4	5
17. I think using films and videos in class will take away from my ability to learn history.	1	2	3	4	5
18. I don't think I want to take any more history courses.	1	2	3	4	5
19. History is a useful and worthwhile subject.	1	2	3	4	5
20. I would rather hear a lecture or read a chapter on History than to watch a film on the subject.	1	2	3	4	5
21. Using films and videos in class makes learning history more enjoyable.	1	2	3	4	5
22. I would like to continue taking history courses all the way through college.	1	2	3	4	5
23. I have enjoyed history classes in the past and have looked forward to studying history this year.	1	2	3	4	5
24. History is enjoyable and stimulating to me.	1	2	3	4	5
25. Using films and videos will help me understand history better.	1	2	3	4	5
26. Instructors who use films and videos in class are not as prepared to teach as those who don't.	1	2	3	4	5
27. Information from films and other videos is not as important as information from lectures and textbooks.	1	2	3	4	5
28. Most films and videos are usually not relevant to the specific information being covered in class.	1	2	3	4	5
29. I tend to "tune-out" when films and other videos are used in class as teaching tools.	1	2	3	4	5
30. Using films and videos in class is an effective way to teach history.	1	2	3	4	5

THANKS AGAIN FOR YOU FOR YOUR HELP!

The Medici Foundation
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The Medici Foundation

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The Medici Foundation is a non-profit educational enterprise, created in 1984 for the purpose of promoting multi-media educational ventures. It is governed by an international board of academics, educational administrators, public figures, and media professionals. Medici is dedicated to the following aims:

- to foster and promote the arts by sponsoring literary, dramatic, cinematic, and artistic works; and

- to acquire, help finance, produce, direct, and commission such works for distribution, display, and exhibition to the general public including – but not limited to – television, theaters, and classrooms.

Medici produced the five-part film series, RENAISSANCE, which aired on the Public Broadcasting System (PBS) in early 1993 and was nominated for an Emmy in 1994. In addition to producing the series, the Foundation also raised the funds for the project from corporate, government, and private sponsors.

Since its founding, Medici has administered over $4 million in funds and has been involved in several film enterprises, including the 17-part telecourse, ORIGINS OF THE MODERN WEST, which was released in the fall of 1993.

Medici's experience and commitments reflect its prime focus, which is on the creation of television and other visual materials that will appeal to general audiences and also serve educational purposes. It seeks to encourage the highest scholarly and production standards in such undertakings, for which it is prepared to act as both fund raiser and administrator.

Although it does not subsidize productions directly, Medici is prepared to join with scholars and producers to secure funding for projects that it will administer. The Foundation's offices are located at Princeton University.

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The Medici Foundation

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The Medici Foundation
APPLICATION FOR RENAISSANCE TELECOURSE WORKSHOPS

Name and Position: _____
College Address: _____
_____
_____

Phone: (Office) _____ **(Home)** _____ **(Fax)** _____

---

1. What courses in or related to European History 1300-1700 do you teach? Please indicate the number of years you have taught each course.

2. Please indicate briefly what elements of the teaching of these subjects you would like to see addressed at these workshops. In particular, please outline how you use films in your classes at present (if at all); how effective you find them; and what aspects of their use you wish to explore.

3. What do you hope to gain from the workshops?

4. Which of the following best describes the course you teach? (Please check as many as apply)

Renaissance and Early Modern European History	_____
Western Civilization	_____
World Civilization	_____

5. The following are the sites and dates for the three weekend workshops this Fall. Each Workshop will run from noon Saturday through Sunday afternoon. Please mark the site nearest you with a "1."
(If that weekend is not possible for you, we may be able to enroll you at one of the other Workshops, but only if you agree to pay the difference in the air fare. In that case, please mark the alternative site with a "2" in addition to marking the closest site with a "1.")

October 16-17	Dallas	_____
November 13-14	San Francisco	_____
December 11-12	Boston	_____

6. To complete your application, please enclose the following 3 documents:

* Curriculum vitae
* Syllabus/reading list for any course you teach in which the Renaissance Telecourse could be used; please highlight the primary materials (documents, works of art, etc.) you find particularly effective in the classroom
* A letter from you or an officer at your institution agreeing to cover any travel expenses that exceed the subvention that will be available from the Medici Foundation (see information sheet).

Please ensure that this application, with accompanying documents, reaches us at the following address

AS SOON AS POSSIBLE

Regina A. Maguire
The Medici Foundation
Department of History
Princeton University
Princeton, N. J. 08544-1017

Invitations to applicants who are admitted to the Workshops will include more detailed information about scheduling and activities

I have read the information sheet and agree to the terms of participation.

_____ (signature) _____ (date)

The Medici Foundation
RENAISSANCE TELECOURSE WORKSHOPS
INFORMATION SHEET

The Medici Foundation, with the support of the Fund for the Improvement of Postsecondary Education of the U.S. Department of Education (FIPSE), is sponsoring six regional Workshops, whose purpose is to discuss the classroom uses of the RENAISSANCE Telecourse with professors who teach at Community Colleges and small four-year colleges (with under 2500 students). The Telecourse includes a textbook and a set of primary sources that accompany 13 half-hour films derived from the five-part RENAISSANCE series that was broadcast by PBS early in 1993.

DATES & LOCATIONS: The first three Workshops were held in Chicago, Atlanta, and Philadelphia in Spring 1993. The remaining three Workshops will be held in Dallas, San Francisco, and Boston on weekends in October, November, and December 1993. Travel distance will determine how we assign participants to specific Workshops. Please indicate on the application form which Workshop will be the most appropriate for you.

YOUR PARTICIPATION: These Workshops demand your active participation. Prior to the Workshop you will receive cassettes from the 13-part film component of the Telecourse, and a copy of the accompanying textbook -- Origins of the Modern West, by Theodore K. Rabb, which includes primary sources edited by Sherrin Marshall. You should view and study these materials, and give preliminary thought to the ways they could be used in your classes, prior to your arrival. In addition, please bring forty copies of your own course outlines/syllabi, so that these can be shared with other participants but also to enable the process of adapting them to the Telecourse to begin during the Workshop.

HONORARIUM AND COSTS: The Medici Foundation will provide you with a modest honorarium for attending the Workshop. In addition, it will cover the costs of your hotel (though we may have to charge you the difference if you prefer a single room) for Saturday night; four meals (from lunch Saturday through lunch Sunday); and up to $250 toward travel. It is important that you assure us, in your application, that you will cover any amount above $250 that you incur for travel costs. Reduced fares will be available from a travel firm for those coming by air; the firm can also arrange favorable hotel rates if you wish to stay additional nights.

TENTATIVE SCHEDULE (for further details, see description overleaf):

SATURDAY

12:00 (noon)	Arrival, registration
12:30-6:00 pm	First two Plenary Sessions
6:15 pm	Dinner
7:30-10:00 pm	Three Group Sessions to discuss course structures

SUNDAY

8:00-9:30 am	Breakfast and Third Plenary Session
9:45-12:45	Three group sessions/preparation of conclusions
1:00-5:00 pm	Lunch and final Plenary Session: Group reports and discussions

STRUCTURE OF THE WORKSHOPS:

At the Plenary Sessions, the leaders of the Workshop (who will include the principal historian of the RENAISSANCE SERIES, Theodore Rabb) will lead discussions of general issues having to do with the use of films in the classroom.

Among the issues that may be raised are:
1) How can one get students to take film seriously?
2) What kind of technologies (e.g., CD-ROM) would make films more effective?
3) Should one treat documentaries and feature films differently?

These are only suggestions, because the agenda will not be strictly laid out in advance. The very purpose of the discussion will be to explore the varied ways films and film segments can be used, and the variety of questions they may prompt -- in other words, it will be both a substantive and a pedagogic inquiry.

The participants will be divided into three groups, each of which will meet separately, so as to make possible more detailed and informal discussion. The purpose is not to bring together people who teach a particular kind of course or at a particular kind of institution. Rather, they are designed to bring together people of different backgrounds and interests for an exploration of issues of common interest. At the final session of the Workshop, the three groups will summarize their findings for their colleagues.

The aim is to encourage a fruitful interchange amongst a group of professors who will have many shared concerns. Since the members of the Workshop will receive copies of every class syllabus/reading list brought by their colleagues at Registration, this process will begin at the very outset. In particular, we expect special attention to be given (a) to the primary sources (documents, works of art, etc.) that are regarded as notably effective teaching materials, and (b) to the ways of connecting them with films.

N O T E

THE APPLICATION DOCUMENTS MUST REACH US AT THE FOLLOWING ADDRESS

AS SOON AS POSSIBLE

Regina A. Maguire
The Medici Foundation
Department of History
Princeton University
Princeton, N. J. 08544-1017

I have read the information sheet and agree to the terms of participation.

_____ (signature) _____ (date)

FEATURE FILMS
USEFUL IN
HISTORY
CLASSES

The Medici Foundation
History Department
129 Dickinson Hall
Princeton University
Princeton, NJ 08544-1017

Feature Films Useful in History Classes

FILM: THE AGONY AND THE ECSTASY
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: A 20th c. American in Rome. Useful in a Renaissance History class or "History on Film" class. Useful as a vehicle for examining the question, "How well does film work as a vehicle for portraying history?" (Craig Harline)

FILM: THE AGE OF THE MEDICI
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: Realism. Rossellini's vision of realism/attempt to make a historical film as "real" as possible. Useful for examining the question of what realism is. (Craig Harline)

FILM: ALL QUIET ON THE WESTERN FRONT
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: Excellent on trench warfare. (131min)
(Margaret Telford)

FILM: ANCIENT LIVES (ANCIENT EGYPT)
SOURCE: FILMS FOR THE HUMANITIES AND SCIENCES
USES & PROBLEMS: It is an eight-part series dealing with daily life in Ancient Egypt. The episodes are specialized in their content.
(John E. Roberts Jr.)

FILM: ANNE OF THE THOUSAND DAYS
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: Deals with the individual's place in history and questions of how much impact the individual has in the course of history. Film could be useful in a class on the Reformation.
(Craig Harline)

FILM: ART OF THE WESTERN WORLD
SOURCE: ANNENBERG (1-800-LEARNER)
USES & PROBLEMS: Excellent art history survey. Good maps and architectural diagrams, not boring. Conveniently divided into 30-minute segments, which also may be combined for a 60-minute showing.
(Beverly Elson)
USES & PROBLEMS II: Excellent overview of the art of the period. Narrator is enthusiastic and knowledgeable. Segments break up nicely into half-hour segments. Only problem which is certainly remediable if I thought it that important: my students use the Cambridge History of Art texts (The Middle Ages and the Renaissance) which they read independently. The film series tends to focus on art and artists other than those featured in the texts. Come to think of it, this should be seen as a major plus, not a problem. (Carol Berger)

FILM: BARRY LYNDON
SOURCE: FEATURE FILM, DIRECTOR STANLEY KUBRIK
USES & PROBLEMS: Use the first ten minutes or so from the card game to dancing with soldiers. This segment of the film shows costume, sexuality, manners, gentlemanly warfare, women of 18th century Europe.
(Lisa Lane)

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FILM: BECKET
SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS
USES & PROBLEMS: Overacting by Peter O'Toole as Henry II and Richard Burton as Becket, but the film does help students in medieval history courses to envision the clash between church and state. (John Burney)
USES & PROBLEMS II: It can be used when dealing with English Medieval history or explaining Church-State relations during this era. (J. E. Roberts, Jr.)
USES & PROBLEMS III: Dated; parts not true to history, but ending scene of "murder in the cathedral" is always worth showing. (Nancy Bjorklund)

FILM: BIRTH OF A NATION [Griffith]
SOURCE: MAIL ORDER VIDEO CATALOGS
USES & PROBLEMS: Outstanding way to demonstrate in one class (using excerpts): a) the historical problem of reconstruction, b) the fatal effect on popular historiography that U.S. films have had and still have.

FILM: THE BLACK DEATH
SOURCE: TIME LINE SERIES
USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the serious tone. (Deanna Krehbiel)

FILM: BLACK ORPHEUS
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: This rhythmic Brazilian classic is a wonderful way to demonstrate Latin American culture as a synthesis of European, African, and South American indigenous cultures. After students have studied classical western culture, they really appreciate the allusion made to Greek Myth. They begin to appreciate their own cultural literacy and their ability to appreciate art with greater understanding as a result of their study of history. The problems of over-urbanization in developing countries are also evident. (Anita Pilling)

FILM: THE BLACK ROBE
SOURCE: FEATURE FILM ON VIDEO
USES & PROBLEMS: The first 30 or so minutes of this film illustrate the different roles of Native American women and European women (portrayed in a few flashbacks) in the age of French exploration. (Frances Harmon)

FILM: BREAKER MORANT
SOURCE: BLOCKBUSTERS
USES & PROBLEMS: Unit on Imperialism - deals with Boer War and injustices within framework of war. (115min) (Margaret Telford)

FILM: BROTHER SUN, SISTER MOON
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: A Zeffirelli feature film to illustrate the contrast between Francis of Assisi representing a new vision of Christianity and the Papal Court as status quo. Alec Guiness is magnificent as Pope Innocent III who is ultimately sympathetic to the prophetic beggar. (Frances Harmon)
USES & PROBLEMS: Could be used in a course on Medieval Europe, or Medieval or European Christianity. Feels like a 1960s movie, with ST. Francis as hippie. Good for dealing with issues of how present context impacts on depiction of the past. (Craig Harline)

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FILM: BRUGES
SOURCE: INTERNATIONAL FILM BUREAU
USES & PROBLEMS: This has uses for both Medieval and Renaissance periods. Wonderful photography, architecture, art. (D. P. King)

FILM: BULLFIGHT, PART I
SOURCE: EDUC. VIDEO NETWORK INC. 1404 19TH ST, HUNTSVILLE, TX 77340
USES & PROBLEMS: This two-volume production answers every question concerning bullfights. When studying ancient Crete and Greece, we discuss the bull cults and the impact they had on the development of Mediterranean culture. The first volume is filled with fascinating information that traces the history from Crete, Greece, and Rome, to Modern Spain and Portugal. (Anita Pilling)

FILM: THE CABINET OF DR. CALIGARI
SOURCE: VIDEO STORE
USES & PROBLEMS: Used in conjunction with expressionist film. Works very well. (Connie Moffatt)

FILM: THE CASTLE [David Macaulay]
SOURCE: PBS VIDEO, WGBH
USES & PROBLEMS: Used to focus on the primary need for feudalism - "protection" during the Middle Ages. A writing assignment could be an outgrowth of this; connection could be made to modern man's attempt at defense. (Deanna Krehbiel)
USES & PROBLEMS II: History, art architecture. Author has also provided picture books on castles, towns, pyramid. History and how to of building of a Welsh Castle. (Michael Weiss)

FILM: THE CATHEDRAL
SOURCE: PBS VIDEO, WBGH NATIONAL ENDOWMENT OF HUMANITIES/ARTHUR VINING CORP.
USES & PROBLEMS: Emphasis on the difficulties and dedication of its builders and role of the church in Medieval days. (Deanna Krehbiel)

FILM: CHARLEMAGNE : HOLY BARBARIAN
SOURCE: LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: This production is useful in dealing with the challenging conditions of the Early Middle Ages and the methods employed by groups to "civilize" other groups. (John E. Roberts, Jr.)

FILM: CHINA: MANDATE OF HEAVEN - LEGACY SERIES (6 parts)
SOURCE: AMBROSE VIDEO PUBLISHING, INC.
USES & PROBLEMS: Theme - influence of culture on our lives today. Compares/contrasts occidental, oriental world views. Excellent synthesis for unit on medieval China. Students note contrasts (EAST/WEST) and traditional values/currents of thought. Presentation sets a favorable tone, "enthusiastic" for China's culture.
Problems: Some felt narrators tone overly enthusiastic.
(Deanna Krehbiel)

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FILM: CIVILIZATION [Kenneth Clark]
SOURCE: VOYAGER VIDEO, PO BOX 1122, DARIAN, CT 06820 ($150)
USES & PROBLEMS: Excellent, erudite view of civilization, history and art. (Michael Weiss)
USES & PROBLEMS II: Excellent for Western Civ and Art History courses. Good interdisciplinary approach, combines and integrates art, music, literature and philosophy. Suggest you obtain the "Guide to Civilization" prepared by the National Gallery of Art and published by Time Inc. This helps students with summary, list of art works in order of appearance, lists poetry and music selections. Some students get bored - so suggest you show part of it and then stop for discussion and then show last part. Thirteen 50-minute segments. (Beverly Elson)

FILM: CLARISSA
SOURCE: BBC PRODUCTION, AVAILABLE AT SOME VIDEO STORES
USES & PROBLEMS: 18th century society; fiction as history. (Craig Harline)

FILM: COLUMBUS: 1992 SERIES
SOURCE: PBS
USES & PROBLEMS: History, excellent-all around on the age of Columbus. (Michael Weiss)

FILM: THE COURAGE TO CARE
SOURCE: ANTI-DEFAMATION LEAGUE 212-490-2525
USES & PROBLEMS: (Holocaust) This is a 30-minute film about rescuers of the Jews during the Holocaust. Interviews with five rescuers and those they saved. Informative and touching. (Frances Harmon)

FILM: THE CRUSADES: SAINTS AND SINNERS
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: This production deals with the motivations of the crusading era and the paradoxes of this movement. It is a good production to provoke discussion afterwards. (John E. Roberts, Jr.)

FILM: THE CRUSADES
SOURCE: TIME LINE SERIES
USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the serious tone. (Deanna Krehbiel)

FILM: CYRANO DE BERGERAC [Jean-Paul Rapeneau]
SOURCE: ANY VIDEO STORE
USES & PROBLEMS: Drama as history. Could be used in a course which examines historical perspectives captured in drama. Useful for a 19th c. France course. (Craig Harline)

FILM: DANTON
SOURCE: THE SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS
USES & PROBLEMS: The film is most effective in upper division courses where students have a more detailed knowledge of the French Revolution and less aversion to subtitles. The film can be used to contrast the characters of Robespierre and Danton, to illuminate the pressures and issues faced by the Committee of Public Safety during the French Revolution, or to provide an image of revolutionary Paris. More sophisticated students can be asked whether the film reveals more about Poland in the early 1980's (since the film had a prominent Polish director) than it does about France in 1794. They certainly can be asked to critique the film from the point of view of how accurately it depicts the crisis facing the Committee (for example, there is no mention of foreign or civil war in the film). Students who have been discussing the Reign of Terror tend to be fascinated by the image of the guillotine at the end of the film, and for some, actually "witnessing" Danton's execution causes them to reassess their general view of the Terror. (John M. Burney)
USES & PROBLEMS II: Vivid impressions of the French Revolution, including graphic depiction of how the guillotine worked. Concentrates on the relationship between Danton and Robespierre but the film is effective even if not shown in its entirety. (Frances Harmon)

FILM: THE DAY THE UNIVERSE CHANGED: SERIES [James Burke]
SOURCE: CHURCHILL FILMS, LA, CA 213-657-5110
USES & PROBLEMS: Selected videos in this series. (Margaret Telford)
USES & PROBLEMS II: Excellent, informative, entertaining. History, Science, Art and Anthropology. (Michael Weiss)
USES & PROBLEMS III: Selection, "A Point of View". The best thing I've used to show synthesis, art, science, perspective, humanism, exploration. Problem: Burke's rapid fire delivery of ideas, although students do find him engaging once they decipher his dialogue. (Emily Teipe)

FILM: DEAR AMERICA: LETTERS HOME FROM VIETNAM
SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS
USES & PROBLEMS: A chronological account of the Vietnam War from an American standpoint. It uses contemporary television news footage, with some contemporary interviews or speeches by figures such as President Johnson. But its real power comes from the letters sent home by U. S. soldiers and nurses in Vietnam to describe their experiences and feelings and read over the film by actors. The final letter-- from a mother to her son, that was found left at the Vietnam Veterans Memorial in Washington, D.C., is heartbreaking. (John M. Burney)

FILM: THE DEMOCRAT AND THE DICTATOR
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: Bill Moyers examines the lives of FDR and Hitler. (58min) (Margaret Telford)

FILM: THE DRAUGHTSMAN'S CONTRACT [Peter Greenaway]
SOURCE: FEATURE FILM
USES & PROBLEMS: Choose any appropriate section for manners, artistic drafting (science) and outrageous costume of 17th century Europe. (Lisa Lane)

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FILM: FAITH AND REASON
SOURCE: PBS SERIES - THE DAY THE UNIVERSE CHANGED
USES & PROBLEMS: (Middle Ages), 50-minute film in the series called "The Day the Universe Changed". This film shows how Islamic Spain contributed to the rebirth of learning in Medieval Europe. The narrator is knowledgeable and humorous. Students have no trouble staying tuned. (Frances Harmon)

FILM: FILM BEFORE FILM [Werner Nekes]
SOURCE: KINO VIDEO, 333 WEST ST NY, NY 10018
USES & PROBLEMS: With German exhaustiveness, every precedent for the moving image is filmed from 18th century toys to the kinetoscope. Too long, but easily excerpted.

FILM: GALILEO: THE CHALLENGE OF REASON
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: It deals with Galileo's contributions to the Scientific Revolution. Could be used to stimulate discussion about the religious/scientific debates of today. (John E. Roberts, Jr.)

FILM: GANDHI [Attenborough]
SOURCE: ANY VIDEO STORE
USES & PROBLEMS: Attenborough successfully edited a very complex active life. Invariably some student will bring up the discussion we have when studying medieval history of the active versus the contemplative life. Students usually comment on the extent and interrelatedness of countries in the British Empire. I assign The Home and the World by Rabindranath Tagore for my honor students to read when viewing the film. They must write a short paper comparing and contrasting these two views of swaraj. (Anita Pilling)

FILM: GREAT PERFORMANCES: RITE OF SPRING
SOURCE: PBS
USES & PROBLEMS: The best film I know on the general topic of the origins of Modernism and excellent on how historians reconstruct the art and performances of the past. It can be done in pieces and in two parts: the performance itself and the history of it.

FILM: THE GREEKS: IN SEARCH OF MEANING
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: There are dramatic reenactments that point out that the Ancient Greeks had many of the same concerns as moderns do. Instructor does need to fill in the gaps. (John E. Roberts, Jr.)

FILM: THE GREEKS: THE GREEK BEGINNINGS
SOURCE: CLASSICAL CIVILIZATION - FILM FOR THE HUMANITIES INC. 1988
USES & PROBLEMS: Good historical review of Greek Civilization. Useful for a culmination of the unit of study or a follow up over readings. (Deanna Krehbiel)
USES & PROBLEMS II: In this four-part series dealing with the impact of Greek civilization on the modern world, the teacher would have to provide a good historical explanation to make sure the students follow the series. (John E. Roberts, Jr.)

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FILM: THE GREEKS: THE MINDS OF MEN
SOURCE: CLASSICAL CIVILIZATION - FILM FOR THE HUMANITIES INC.
USES & PROBLEMS: Socrates, Plato, Herodotus featured. Good emphasis on philosophical quest - Greeks' world view and the universal question, "How should man live?" (Deanna Krehbiel)

FILM: HAMLET [Gibson version]
SOURCE: ANY VIDEO STORE
USES & PROBLEM: One of the advantages of this film is the visual imagery and recognition of the actors by the students. I use it as reward at the very end of the semester. I introduce the film by discussing Shakespeare and the Elizabethan theatre. I also use some material from Tillyard's "The Elizabethan World Picture" to try to get insights into the Elizabethan mentality. Just as recent works of Kenneth Branagh help to make Shakespeare accessible to the general public, this film captures the interest of even my least motivated students. The disadvantage is that the order of the scenes is changed in some cases (making it difficult for students to read and follow along) and some things that I think are important (at least to my interpretation) are deleted. Still I like it very much. (Carol Berger)

FILM: HEARTLAND
SOURCE: AVAILABLE ON VIDEO
USES & PROBLEMS: (Women in American History) This is loosely based on Elinor Pruitt Stewart's "Letters of a Woman Homesteader." While "Letters" is extremely descriptive and optimistic about the Wyoming frontier in the early 20th century, this film is much more realistic about women's role as pioneer. No bank robberies or Indians in this film but a vivid slice of frontier family life. (Input from Elinore's children was solicited for the film.) (Frances Harmon)

FILM: HENRY V [Branagh]
SOURCE: ANY VIDEO STORE
USES & PROBLEMS: The St. Crispin's Day speech before the battle well illustrates early nationalism. The battle scene itself is a good example of late medieval combat and the awesome impact of the English longbow. These two successive segments require only 30 minutes and strongly reinforce class discussion of the significance of the Hundred Years War on nascent English nationalism. (Anita Pilling)
USES & PROBLEMS II: Can be used to show battles. Can be compared to battle scene from Bayeux Tapestry. Used in Art History 2 survey. Students can relate to videos; they are part of their experience. The Tapestry is removed from student experience, so the video acts as a bridge. Later we discuss art as video. (Connie Moffatt)

FILM: HENRY VIII (THE PRIVATE LIVES OF HENRY VIII)
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: Show excerpts from the movie. (97min)
(Margaret Telford)

FILM: HERITAGE: CIVILIZATION AND THE JEWS, ABBA EBAN
SOURCE: FILMS INCORPORATED, 1-800-343-4312
USES & PROBLEMS: History, sociology, art. (Michael Weiss)

FILM: I, CLAUDIUS SERIES
SOURCE: BBC/LONDON FILMS
USES & PROBLEMS: Appropriate for examining the decline of the Roman Empire (Episode 10). Calyrea is assassinated. Must be previewed, and develop a topic question - response. (Deanna Krehbiel)

FILM: IL DUCE
SOURCE: FILMS FOR THE HUMANITIES
USES & PROBLEMS: An amusing documentary-style presentation of Fascism as of 1934: what it would have looked like to an inquiring observer in July of that year, when Hitler visited Mussolini at Venice. Makes comparisons with other regimes, raises questions about Fascism, pro and con. (Donald Mattheisen)

FILM: JOAN OF ARC
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: Sappy history. Used in a "History on Film" course. Good for a course which problematizes the issue of historiography and issues surrounding use of film as a medium for history. (Craig Harline)

FILM: LEGACY
SOURCE: PBS
USES & PROBLEMS: It is a six-part series dealing with the emergence of the earliest civilization. They are well-done productions. (John E. Roberts, Jr.)

FILM: THE LIFE AND TIMES OF ROSIE THE RIVETER
SOURCE: DOCUMENTARY FILM
USES & PROBLEMS: (Women in American History) An excellent documentary film. Five women-- some Caucasian and some women of color, who worked in non-traditional jobs during the war reminisce about their extraordinary experiences while propaganda film clips from the era vividly demonstrate how women were manipulated by the needs of the nation during and after the war. Extremely well-done.

FILM: A LION IN WINTER
SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS
USES & PROBLEMS: Students find the film amusing although some professors will cringe at the 20th century flavor of the witticisms in the dialogue. The film can be used effectively, however, in history courses to demonstrate the reality of medieval politics. Students in survey courses have little conception of the difficulties facing medieval monarch;, they expect a king to be obeyed in the same manner as a modern state executive. To see Henry II's sons and wife contending with him for land, title and power is instructive. Students also discover the reality of women's position during the era, as Alais is tossed back and forth from one son to another in the political bargaining. (John M. Burney)

FILM: THE LONGEST DAY
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: D-Day, length, can use excerpts. (180min) (Margaret Telford)

FILM: A MAN FOR ALL SEASONS
SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS
USES & PROBLEMS: Today's students find it a little slow, and yet most are still impressed by the character of More as displayed in the screen-play based on Robert Bolt's play. It can be used alone to discuss problems such as the clash of individual conscience versus the growing power of the state, or to investigate the personalities involved. It can be particularly effective when contrasted with Anthony Kenny's interpretation of More's motives in his book, Thomas More.
(John M. Burney)
USES & PROBLEMS II: Use excerpts. Henry VIII progress to Sir Thomas' estate, Prison scene, Trial. Effective in classroom for tying together Humanism, English Reformation, Political impact, etc. (Emily Teipe)

FILM: MARKS OF ETERNITY [Joseph Campbell/Bill Moyers]
SOURCE: APOSTROPHE S. PRODUCTIONS AND PUBLIC AFFAIRS TELEVISION 1988
USES & PROBLEMS: Program 6 (Myths) - "The Power of Myth": Very high level. Difficult to design an assignment, can be applicable to an interpretive essay. (Deanna Krehbiel)

FILM: A MATTER OF CONSCIENCE
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: It deals with the conflict between church and state during the Reformation and how individuals must react to events. It centers on Thomas More's decision to oppose Henry VIII over the latter's annulment. (John E. Roberts, Jr.)

FILM: MEDIEVAL THEATRE: THE SACRIFICE OF ISAAC
SOURCE: THE ENCYCLOPEDIA BRITANNICA EDUCATIONAL CORPORATION, 1974
USES & PROBLEMS: This film is personal favorite. It is short enough to permit follow-up discussion even in a 50-minute class. I lecture for one period on the form and function of medieval religious drama and go over a section of "Everyman." Students are given a copy of the Bible text and asked to write a paper that shows how dramatic extensions and embellishments of the text increase its effectiveness in fulfilling the ends for which medieval drama was created. (Carol Berger)

FILM: MEIJI: ASIA'S RESPONSE TO THE WEST
SOURCE: PBS
USES & PROBLEMS: This is episode 2 of the Annenberg/CPB series, "The Pacific Century," an excellent 10-hour series. It is mostly on contemporary topics, but this historical segment presents the Meiji Restoration in historical terms and with attention to scholarly interpretation of Japanese history. (Donald Mattheisen)

FILM: THE MIDDLE AGES: A WANDERER'S GUIDE
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: It can be shown when dealing with Medieval culture. It covers the themes of money, death and love. (John E. Roberts, Jr.)

FILM: THE MISSION
SOURCE: PRODUCERS: F. GHIA, D. PUTMAN, KINGSMERE PROD. LTD. 1987
USES & PROBLEMS: Excellent depiction of the many conflicts between native Indians, Portugese/Spanish interest in profit and Jesuit goals in 18th c Latin America. Students analyze conflicts and write a report.
PROBLEMS: 125 minutes - but worth it. (Deanna Krehbiel)

FILM: THE MONGOLS
SOURCE: TIME LINE SERIES
USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the serious tone. (Deanna Krehbiel)

FILM: MYSTERIES OF MANKIND
SOURCE: NATIONAL GEOGRAPHIC, PBS VIDEO
USES & PROBLEMS: Introduction to prehistoric period in world history--develops the evidence to support evolution, raises some questions and provides connections of man to animal kingdom. (Deanna Krehbiel)

FILM: THE NAME OF THE ROSE
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: Fiction and history; philosophy and film. Used in a "History on Film" course. Good for a course which problematizes issues of historiography and issues surrounding the usefulness of film as a medium for history. (Craig Harline)

FILM: NAPOLEON
SOURCE: A&E
USES & PROBLEMS: Deals with the battle of Austerlitz in detail. (50min) (Margaret Telford)

FILM: NICHOLAS AND ALEXANDRA
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: This is a three part series which was spliced together from the Hollywood film. It is well-done and students react very favorably to them. (John E. Roberts, Jr.)

FILM: OUT OF THE ASHES
SOURCE: THE HISTORY OF THE JEWS PBS SERIES
USES & PROBLEMS: (Holocaust) The best overall film on the Holocaust is this 50-minute segment. The film has footage of Jews in pre-war Germany and Poland. It is a good overall analysis of the Holocaust within the larger context of the 20th century. Elie Weisel has some profound comments at the end. (Frances Harmon)

FILM: OUT OF THE PAST: AN INTRODUCTION TO ARCHAEOLOGY
SOURCE: PBS
USES & PROBLEMS: 8 one-hour segments. History, Anthropology, Latin America, etc. New information on society and history. (Michael Weiss)

FILM: PAUL CEZANNE: THE MAN AND THE MOUNTAIN
SOURCE: RM ARTS (MUSEUM SHOPS)
USES & PROBLEMS: A not-too-arty art history film. Some others in this series are as good. Most not so good. Hard to excerpt, but quite easy if you have it on laser disk.

FILM: PRIDE AND PREJUDICE
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: 18th c. Society; fiction as history. Used in a "History on Film" course. Useful for showing how fictive narrative portrays historical reality. (Craig Harline)

FILM: PROFILES IN POWER
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: It is a six-part series dealing with interviews of Hitler, Gandhi, Victoria, Sitting Bull, Joan of Arc, and Catherine the Great. A "60 Minutes" approach is taken. (John E. Roberts, Jr.)

FILM: THE PURITAN REVOLUTION
SOURCE: THE LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: It focuses on Charles I's struggle with the English Parliament. It is a spliced version of the Hollywood film,"Cromwell." It is well-done. (John E. Roberts, Jr.)

FILM: THE RETURN OF MARTIN GUERRE
SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS
USES & PROBLEMS: Surely, Braudel would give this film his stamp of approval. It subtly illustrates late medieval socioeconomic events leading to the French Revolution - if the teacher properly prepares the students. (Anita Pilling)
USES & PROBLEMS II: This film is effective on the most simple level in survey courses in giving students the sights and sounds of a 16th century French peasant village. The story is interesting enough to overcome their hostility to subtitles. It can be used in more sophisticated ways as well to spark discussion on peasant religious rituals and customs, the position of women in a village, the nature of work in the village, and the relation of the village to the larger power of the state. Its usefulness is heightened if the students are asked first to read a social history of the period, such as Huppert's <u>After the Black Death</u>, or the Natalie Davis book on which the film was based. The film can also be used as a reference point before asking students to debate the interpretation of the case by Davis and Robert Finley in the June 1988 issue of the <u>American Historical Review</u>. (John M. Burney)

FILM: RISE AND FALL OF THE THIRD REICH
SOURCE: A&E
USES & PROBLEMS: Good on rise of Nazis to power. (150 minutes)
(Margaret Telford)

FILM: THE ROMANS: LIFE, LAUGHTER AND LAW
SOURCE: LEARNING CORPORATION OF AMERICA
USES & PROBLEMS: This production attempts to make the Romans "real." Can use it when covering daily life or Roman cultural developments.
(John E. Roberts, Jr.)

FILM: SCIENCE - IN THE RENAISSANCE
SOURCE: BARR FILMS
USES & PROBLEMS: Super presentation - captures student interest. Used to portray evolutionary development of science for truth - humanizes the scientist, and explorer, the impact of the Renaissance from - Alchemy to Isaac Newton. (Deanna Krehbiel)

FILM: SHINING THROUGH
SOURCE: BLOCKBUSTER VIDEO
USES & PROBLEMS: WWII and Holocaust - good movie (121min)
(Margaret Telford)

FILM: SIENA: CHRONICLES OF A MEDIEVAL COMMUNE
SOURCE: METROPOLITAN MUSEUM OF ART
USES & PROBLEMS: I use this in both Medieval and Renaissance. Brilliant context of how the political order and the church developed the ethos of peoples' lives. (28min) (D. P. King)

FILM: THE STARRY MESSENGER
SOURCE: PART OF THE ASCENT OF MAN SERIES BY BRONOWSKI
USES & PROBLEMS: (Age of Science) This particular 50-minute segment is on Galileo. A good depiction of the late Renaissance in Italy as well as Galileo's conflict with the Church. (Frances Harmon)

FILM: A TALE OF TWO CITIES
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: Describes events in French Revolution, sometimes a little outdated. (113min) (Margaret Telford)

FILM: THE TAMING OF THE SHREW
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: Drama as history. (Craig Harline)

FILM: TEN DAYS THAT SHOOK THE WORLD
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: Russian Revolution. Narrated by Orson Wells - documentary. Can also use excerpts from "Nicholas and Alexandra." (77min) (Margaret Telford)

FILM: TIME LINE VIDEO SERIES
SOURCE: SOCIAL STUDIES SCHOOL SERVICE: 1-800-421-4246
USES & PROBLEMS: 6 videos @ $58 each, one hour per. Excellent, excellent! One-hour reenactments of "Fall of Constantinople," "Black Plague," etc. Modern, colorful, accurate, well-acted. Highly recommended. The catalog has many other resources as well. (M. Weiss)

FILM: TRADESMEN AND TREASURES: GOTHIC AND RENAISSANCE NUREMBERG
SOURCE: METROPOLITAN MUSEUM OF ART
USES & PROBLEMS: Excellent combination of visuals of the city, art and how people lived. (60min) (D. P. King)

FILM: TRIUMPH OF THE WILL
SOURCE: FACETS MULTIMEDIA, 1-800-331-6197
USES & PROBLEMS: (Holocaust) A powerful Nazi propaganda film that makes German euphoria for Hitler a bit more understandable for students. (Frances Harmon)

FILM: TRIAL OF SOCRATES
SOURCE: MAN AND THE STATE SERIES
USES & PROBLEMS: Excellent content, but very fragile. An update is needed. Appropriate for Greek unit on the philosopher, also government class applications in the right question/dissent. (Deanna Krehbiel)

FILM: THE VIKINGS
SOURCE: TIME LINE SERIES
USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the serious tone. (Deanna Krehbiel)

FILM: **WANNSEE CONFERENCE**
SOURCE: FILMS INC. VIDEO, 1-800-323-4222 EX: 43
USES & PROBLEMS: (Holocaust) The actual minutes of the high ranking meeting that discussed the fate of the Jews in Europe were faithfully used in making this film. A chilling experience to watch these men casually eating lunch while discussing the best methods of exterminating eleven million people. (Frances Harmon)

FILM: **WATERLOO**
SOURCE: FEATURE FILM WITH ROD STEIGER
USES & PROBLEMS: Use the part of battle, near end of film, showing French cavalry vs. British "squares" for military technique 18th/19th century. (Lisa Lane)

FILM: **THE WESTERN TRADITION, EUGENE WEBER**
SOURCE: THE ANNENBERG FOUNDATION, PBS?
USES AND PROBLEMS: Western Civilization. A 52-1/2 hr series. Lecture and illustrations. Well-done. (Michael Weiss)

FILM: **THE WORLD AT WAR. [26 volumes]**
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: Interviews and documentary footage volume of material (26) is overwhelming. Can use excerpts or just selected topics. (52min each) (Margaret Telford)
USES & PROBLEMS II: I use it for my course on WW2. They used historical advisors to good advantage. (Donald Mattheisen)

FILM: **THE WORLD AT WAR. VOL. 20: GENOCIDE**
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: One of the most complete 52-minute documentaries on the Holocaust, which traces the history of Nazi anti-Semitism from 1933 to 1945, concentrating on the SS and the death camps. It combines traditional contemporary film footage with interviews made in early 1970s with both Jewish victims and SS perpetrators. Its scope makes it suitable for both survey and upper division courses. (John M. Burney)

FILM: **THE WORLD AT WAR. VOL.22: JAPAN, 1941-1945**
SOURCE: SOCIAL STUDIES SCHOOL SERVICES
USES & PROBLEMS: The film uses a great deal of contemporary color combat photography with later interviews with U.S. Veterans to describe the American island hopping campaign across the Pacific. It is more effective than many similar documentaries because it depicts the cost and horror of war--with, for example, film of American dead floating in the water of Iwo Jima. It is a good film for depicting some of the grim reality of World War 2. (John M. Burney)

FILM: **WORLD WAR ONE**
SOURCE: CBS NEWS
USES & PROBLEMS: Wonderful compilation of the original film sources of WWI. Originally broadcast ca. 1965 and rarely seen since. Hard to get.

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